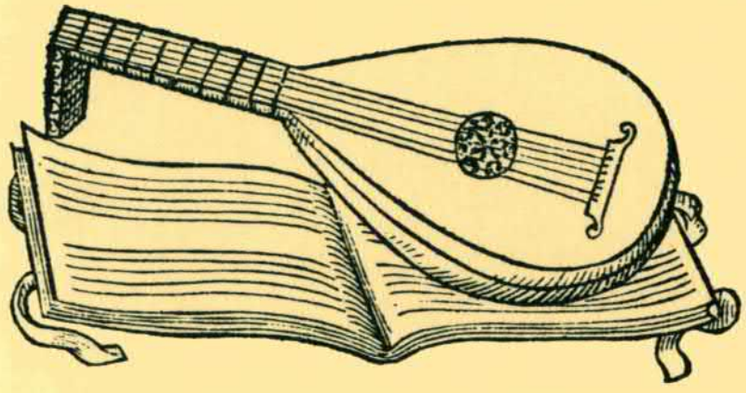
LES LUTHISTES

ŒUVRES DE ROBERT BALLARD

DEUXIÈME LIVRE

(1614)

ET PIÈCES DIVERSES



CENTRE NATIONAL DE LA RECHERCHE SCIENTIFIQUE

ROBERT BALLARD

DEUXIÈME LIVRE
(1614)

ET PIÈCES DIVERSES

COLLECTION

LE CHŒUR DES MUSES

publiée sous la direction de Jean JACQUOT

Série « Les Luthistes »

Adrian Le Roy :

Fantaisies, motets, chansons et danses (Premier Livre, 1551).

Fantaisies et danses (Instruction, 1568).

Psaumes (Tiers Livre, 1552 - Instruction, 1574).

Psaumes de Pierre Certon réduits pour chant et luth, par Guillaume Morlaye.

Musick's Monument, de Thomas Mace, reproduction en fac-similé.

Robert Ballard : Premier Livre (1611).

En préparation dans cette série :

Œuvres complètes pour luth seul de John Dowland.

Œuvres de J.B. Besard, Nicolas Vallet, Dufault, Ennemond Gautier et autres luthistes français du XVII^e^ siècle.

Musick's Monument, Vol. II : Introduction historique et transcription.

Adrian Le Roy :

Instructions pour le luth et autres traités.

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ROBERT BALLARD

DEUXIÈME LIVRE

(1614)

ET PIÈCES DIVERSES

ÉDITION ET TRANSCRIPTION

par

André SOURIS, Sylvie SPYCKET
et Jacques VEYRIER

ÉTUDE DES CONCORDANCES

par

Monique ROLLIN

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ÉTUDE DES CONCORDANCES [1]

par Monique ROLLIN

DEUXIÈME LIVRE

Les pièces de ce deuxième recueil, intitulé *Diverses Piesces mises sur le luth par R. Ballard* (P. Ballard, 1614), ont été transcrites d'après le microfilm de l'unique exemplaire, conservé à la Bibliothèque publique Saltykov-Sccedrin de Leningrad, et décrit pour la première fois par François Lesure : « Les luthistes parisiens à l'époque de Louis XIII », *Le Luth et sa Musique*, p. 218.

Le lecteur désireux de situer ce livre dans l'œuvre de Robert Ballard se reportera à l'Introduction historique du *Premier Livre*, publié dans cette collection.

*
* *

BALLETS

Grand Ballet de Saint-Germain

Premier Chant	COLLECTION A. PHILIDOR II, « Ballet fait à Saint-Germain-en-Laye au mariage de Madame... 1607 : 1re Entrée », p. 58.
	M. PRAETORIUS, *Terpsichore*, 1612, Œuvres complètes, t. XV [2], « Ballet CCLXXIII à 4, Incerti », p. 162.
	FUHRMANN (G. L.), *Testudo Gallo Germanica* (Nürnberg, 1615), « Ballet 3 », p. 149.
Second	COLL. PHILIDOR II, « Ballet... de Madame, 1607 : 2e Entrée », p. 59.
	M. PRAETORIUS, *op. cit.*, 1612, « Ballet CCLXVI à 4, Incerti », p. 159.
	FUHRMANN, *op. cit.*, 1615, « Ballet 4 », p. 150.
Troisiesme	COLL. PHILIDOR II, « Ballet... de Madame, 1607 : 3e Entrée », p. 59.
Quatriesme	*Ibid.*, « Ballet... de Madame, 1607 : 4e Entrée », p. 59.

Ballet

	Ibid., « Ballet de Mgr le Dauphin... 1610 : (sans titre) et 7e Entrée », p. 96.
	FUHRMANN, *op. cit.*, 1615, « Ballet 11 » [3], p. 153.
	L. de MOY, *Le Petit Bouquet de Frise orientale*, 1631, « Ballet par Pouset », f° 5.

Ballet des Princes

Premier Chant	COLL. PHILIDOR II, « Ballet de la Ronde la Courtisanne... 1613 : La Ronde », p. 117.
Second	Ibid., Id., « Les Indiens », p. 117.
Troisiesme	*Ibid., Id.*, « Les Italiens », p. 117.
Quatriesme	*Ibid. Id.*, « Les Espagnols », p. 118.

(1) Comme dans le livre de luth de Ballard (1611) publié précédemment, cette étude des concordances s'applique à l'identité des *timbres*, la mise en tablature variant d'un ouvrage à l'autre.

(2) ... revues par Gunther OBERST, 1929, Georg KALLMEYER, éditeur (Wolfenbuttel-Berlin).

(3) Autre tonalité.

Ballet

Ballet des Chevaux

Premier Chant	*Ibid.*, « Ballet à Cheval..., 1610 : (sans titre, a et b) », p. 97.
Second	*Ibid.*, *Id.*, c, p. 97.
Troisiesme	*Ibid.*, *Id.*, d, p. 97.
Quatriesme	*Ibid.*, *Id.*, e, p. 97.
Cinquiesme	*Ibid.*, *Id.*, f, p. 98.
Sixiesme	*Ibid.*, *Id.*, g, p. 98.
Septiesme	*Ibid.*, *Id.*, i, p. 98.
Huitiesme	*Ibid.*, *Id.*, h, p. 98.

COURANTES

Première Courante	L. de MOY, *Op. cit.*, 1631, « La Princesse » [4], f° 26.
	VALET (M.), *Le Secret des Muses I*, 1618, « Courante », p. 67..
Seconde	
Troisiesme	M. PRAETORIUS, *op. cit.*, 1612, « *Courante CXXXII*, à 4 » (M.P.C.), p. 85.
La Princesse.	
Quatriesme	
La Valette.	
Cinquiesme	V. de MONTBUYSSON, *Livre de tablature... commencé... le dernier janvier 1611* (Ms. Land. Bibl., Kassel), « Valett », f° 100.
	VALET (N.), *op. cit. II*, 1618, « La Vallette », p. 16.
Sixiesme	DOWLAND, *Varietie of lute lessons*, 1610, « Coranto 4 Mounsier Saman his Coranto » [4], p. 64.
La Vignonne.	
Septiesme	VALET (N.), *op. cit. I*, 1618, « Lavi-gnonne », p. 80.
	L. de MOY, *op. cit.*, 1631, « La Vigone », f° 26′.
L'Espagnolle.	
Huitiesme	*Ibid.*, « La Spagnolet », f° 25′.
	Ibid., « Courante par de Moy » [4], f° 18.
	V. de MONTBUYSSON, *op. cit.*, 1631, « Spangessa », f° 99′.
Neufiesme	
Dixiesme	FUHRMANN (G. L.), *op. cit.*, 1615, « Courante 11 », p. 168.
	Lord Herbert of Cherbury's lute book (Ms. Fitz-William Museum Cambridge), « Courante Heart », f° 62′.
Unsiesme	
A la fin ce tiran.	
Dousiesme	*5° Livre d'Airs... mis en tablature de luth par G. Bataille*, 1614, « A la fin ce tiran », f° 7.
	Airs de cour et de differents Autheurs... par Pierre Ballard, 1615, « A la fin ce tiran » (Guedron), f° 27′.
	Troisième Livre d'Airs de cour... par P. Guedron, 1618, « A la fin ce tiran des cœurs », f° 8′.
Tresiesme	
Quatorsiesme	M. PRAETORIUS, *op. cit.*, 1612, « Courrant de Perichou LX, à 5, -1-, Incerti », p. 54.
	Ibid., « Courrant de Perichou LXI, à 5, -2-, M.P.C. », p. 54.
	J. B. BESARD, *Thesaurus Harmonicus*, 1603, IX, « Courante », f° 156.
	Lord HERBERT, *op. cit.*, (sans titre, sans nom), f° 33.

(4) Seules les 4 premières mesures concordent.

	Ibid., « Courante du mesme » (Perrichon), f° 30.
	J. B. BESARD, *Novus Partus*, 1617, « Courante » (I.B.B.) à 2 luths, Testudo Maior [5], f° 26.
	L. de MOY, *op. cit.*, 1631, « Courante par Ballart », f° 10.
Quinsiesme	
Seiziesme	VALET (N.), I, *op. cit.*, 1618, « La courante Sarabande » [4], p. 83.
	L. de MOY, *op. cit.*, 1631, « La Sarabande » [4], f° 24.
	R. BALLARD, 1611 [6], « Dixiesme (courante) » [4], p. 55.
Dixseptiesme	

VOLTE

Volte

GAILLARDES

Première Gaillarde	
Seconde	J. B. BESARD, *op. cit.*, 1603, « Gaillarde », f° 119′.

BRANLES DE LA CORNEMUSE

Premier	M. PRAETORIUS, *op. cit.*, 1612, « Bransle simple de Novelle, (à 5 parties), M. Praetor. C. », « 1-Bransle simple », p. 7.
Second	*Ibid.*, *Id.*, « 2-Bransle simple », p. 7.
Troisiesme	*Ibid.*, *Id.*, « 3-Bransle simple », p. 7.
Quatriesme	*Ibid.*, *Id.*, « 4-Bransle simple », p. 8.
Bransle Gay	*Ibid.*, *Id.*, « 1-Bransle Gay », p. 8.
Second	*Ibid.*, *Id.*, « 2-Bransle Gay », p. 8.
Troisiesme	*Ibid.*, *Id.*, « 2-Bransle de Poictu », p. 9.

BRANSLES DE VILLAGE

Premier	J. B. BESARD, *Novus Partus*, 1617, « Branles de Village, pour 2 luths », Testudo Maior [5], f° 28.
Second	*Ibid.*, *Id.*, (n°) 2, f° 28.
Troisiesme	*Ibid.*, *Id.*, (n°) 3, f° 28.
Quatriesme	*Ibid.*, *Id.*, (n°) 4, f° 28.

PIÈCES PROVENANT DE DIVERS RECUEILS

Pierre BALLARD, *1631* [7].

Prélude (p. 2).
Allemande (p. 3).
Ballet (p. 3).
Courante (p. 4).
Courante (p. 6).
Rocantins (p. 8).
Courante (p. 9).

L. de MOY, *Le Petit Bouquet* [8].

Ballet (f° 1′).
Ballet (f° 3).

R. DOWLAND, *A Varietie of Lute Lessons* [9].

Coranto, Mounsier Ballard his Coranto (p. 62) : Lord Herbert, *op. cit.*, « Sur la Courante de Perrichon, (signé) Jacob », f° 36′.

(5) Le Testudo Maior est dans le même accord que Ballard 1614.
(6) Publié dans cette série.
(7) *Tablature de Luth de differens autheurs sur les accords nouveaux*, A Paris, par Pierre Ballard..., 1631.
(8) *Op. cit.*, 1631.
(9) 1610 (éd. moderne par Edgar Hunt, London, Schott, 1958).

MERSENNE, *Harmonie Universelle* [10].
Courante (p. 86).
BESARD, *Thesaurus Harmonicus*, Livre VI.
Galliarda, f° 113′.

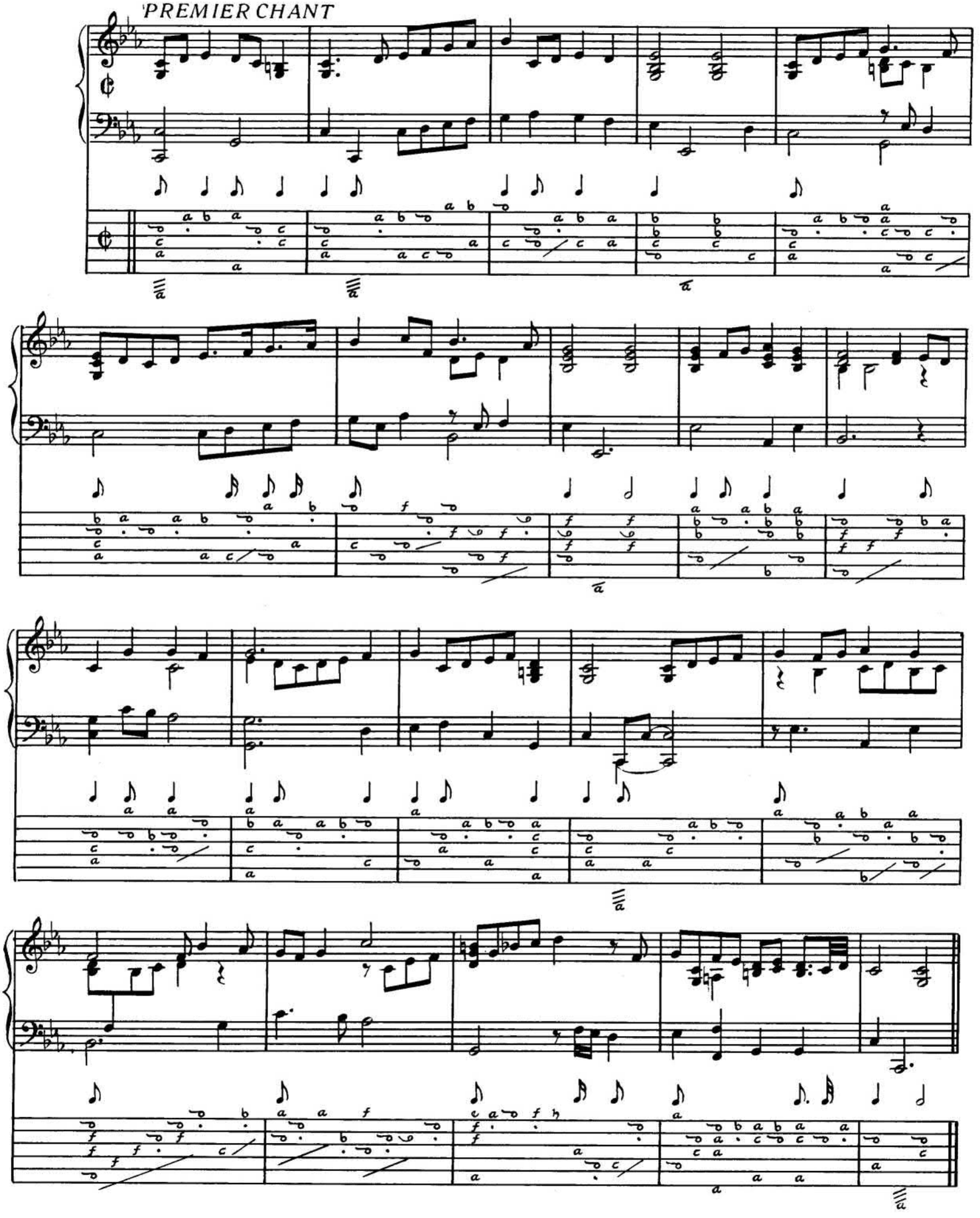
APPENDICE

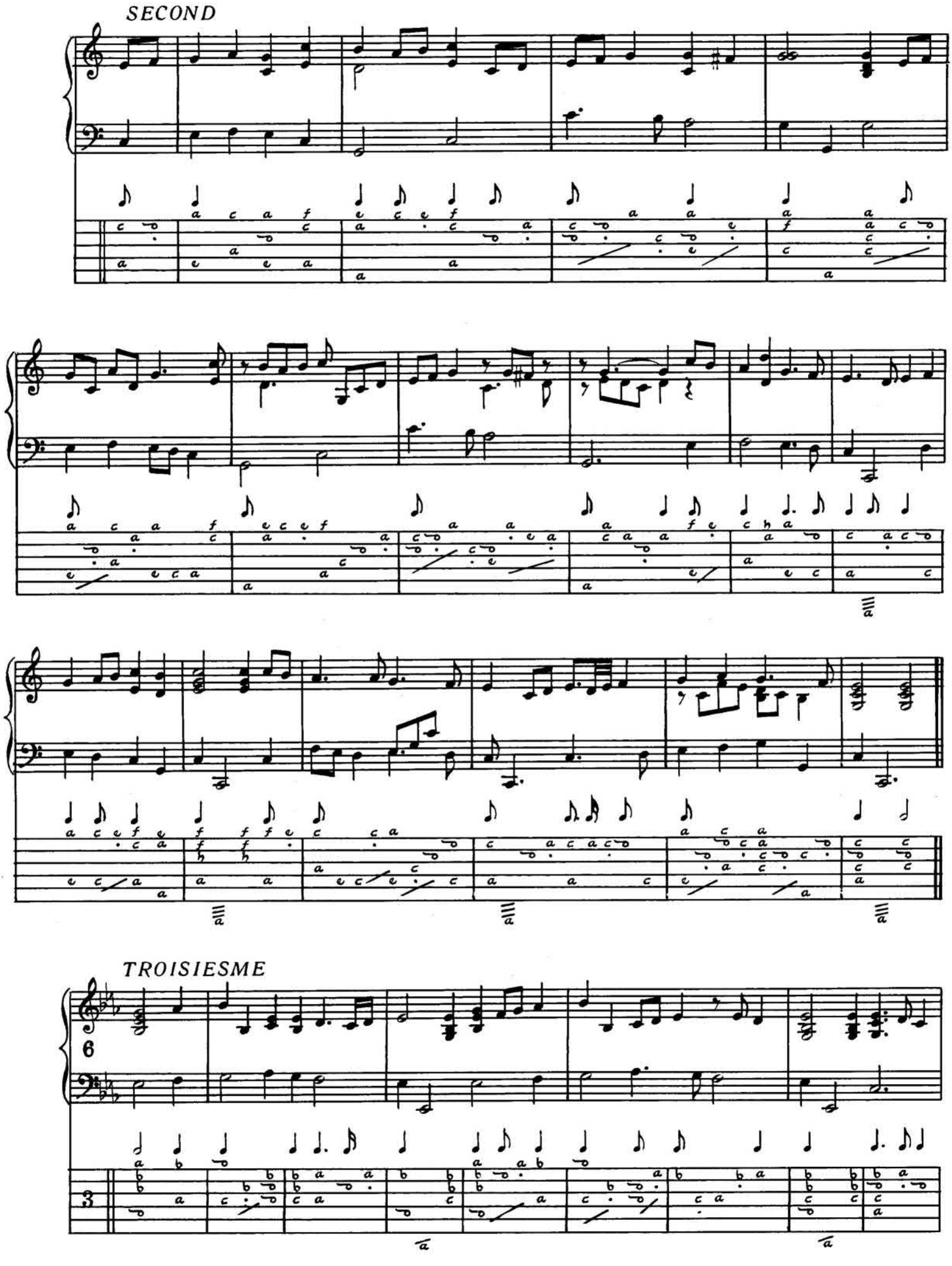
Lord HERBERT, *Lute Book* [11].
Courante, f° 64′.

(10) Marin MERSENNE, *Harmonie universelle*, Livre second : « Des Instruments », Paris, 1636-1637.
(11) *Op. cit.* Cette pièce est la seule qui soit conservée uniquement dans une source manuscrite. Nous l'avons mise en appendice parce que sa rédaction nous a paru moins satisfaisante que celle des autres pièces. Le même manuscrit contient une courante (f° 31′) dont le titre est suivi des deux mentions : « Ballarde » et « Saman ». Dans l'incertitude, nous avons préféré ne pas inclure cette pièce.

BALLETS

Grand Ballet de S. Germain

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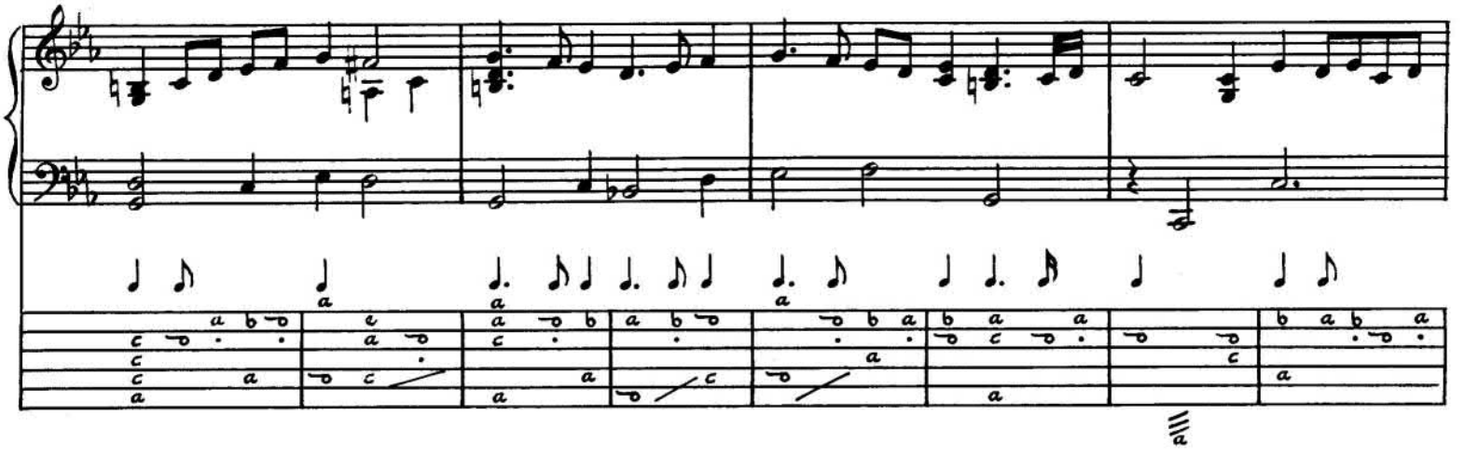

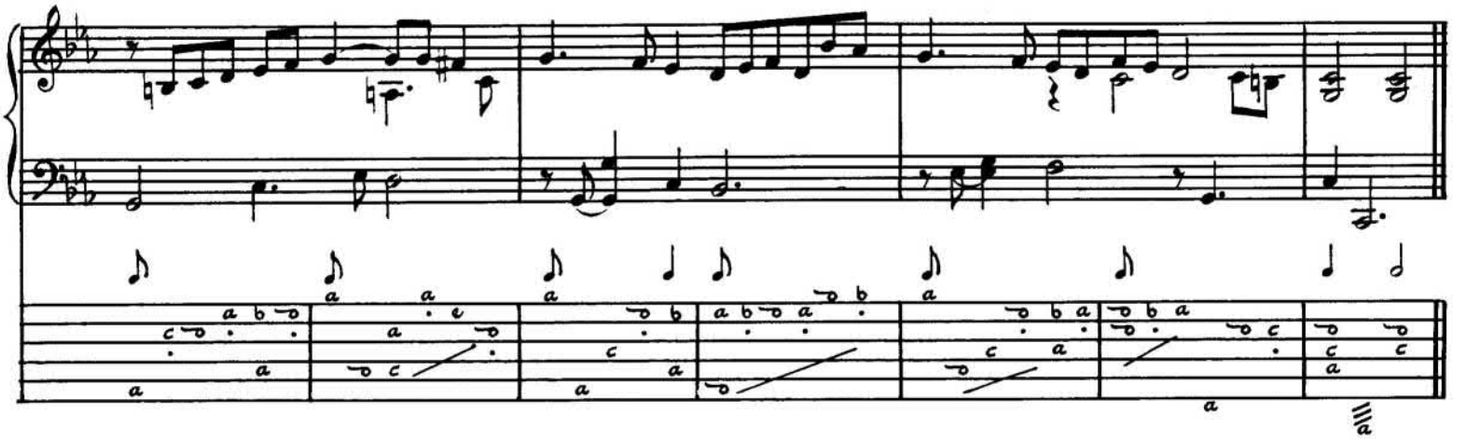

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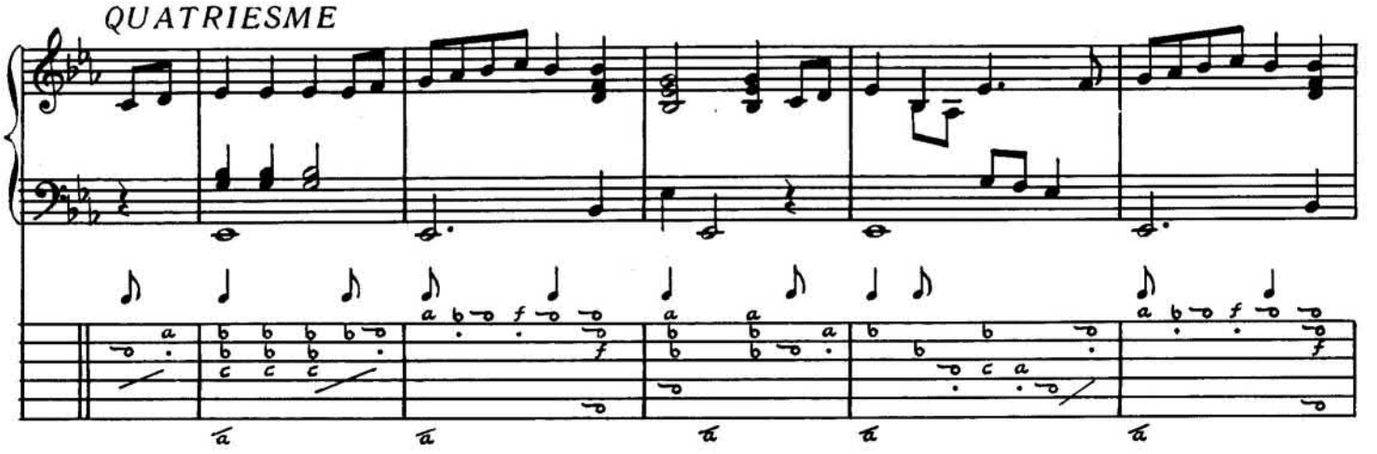
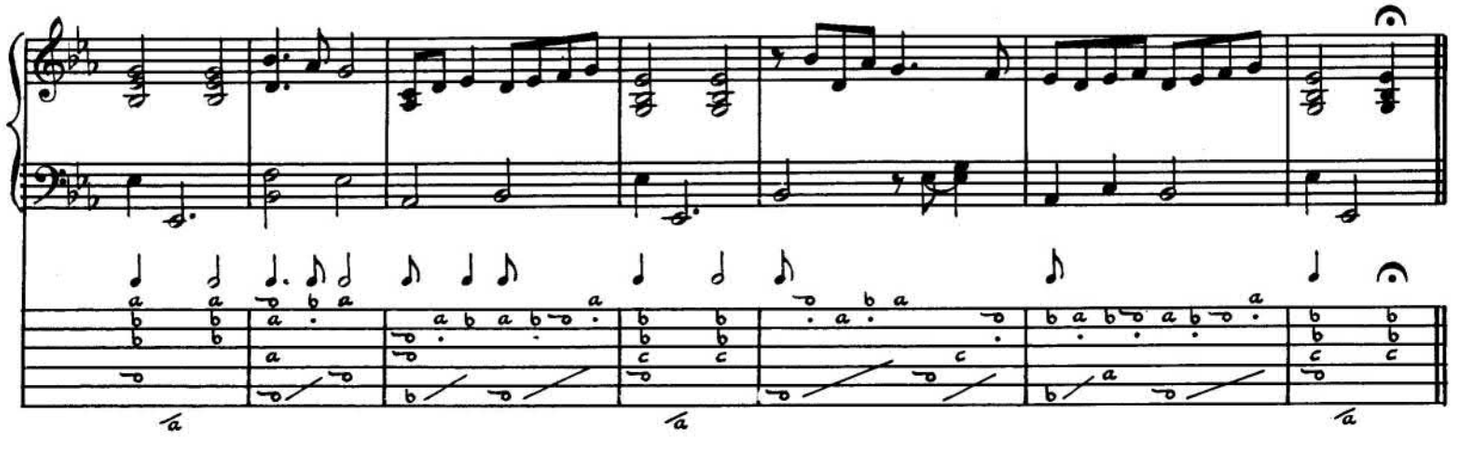
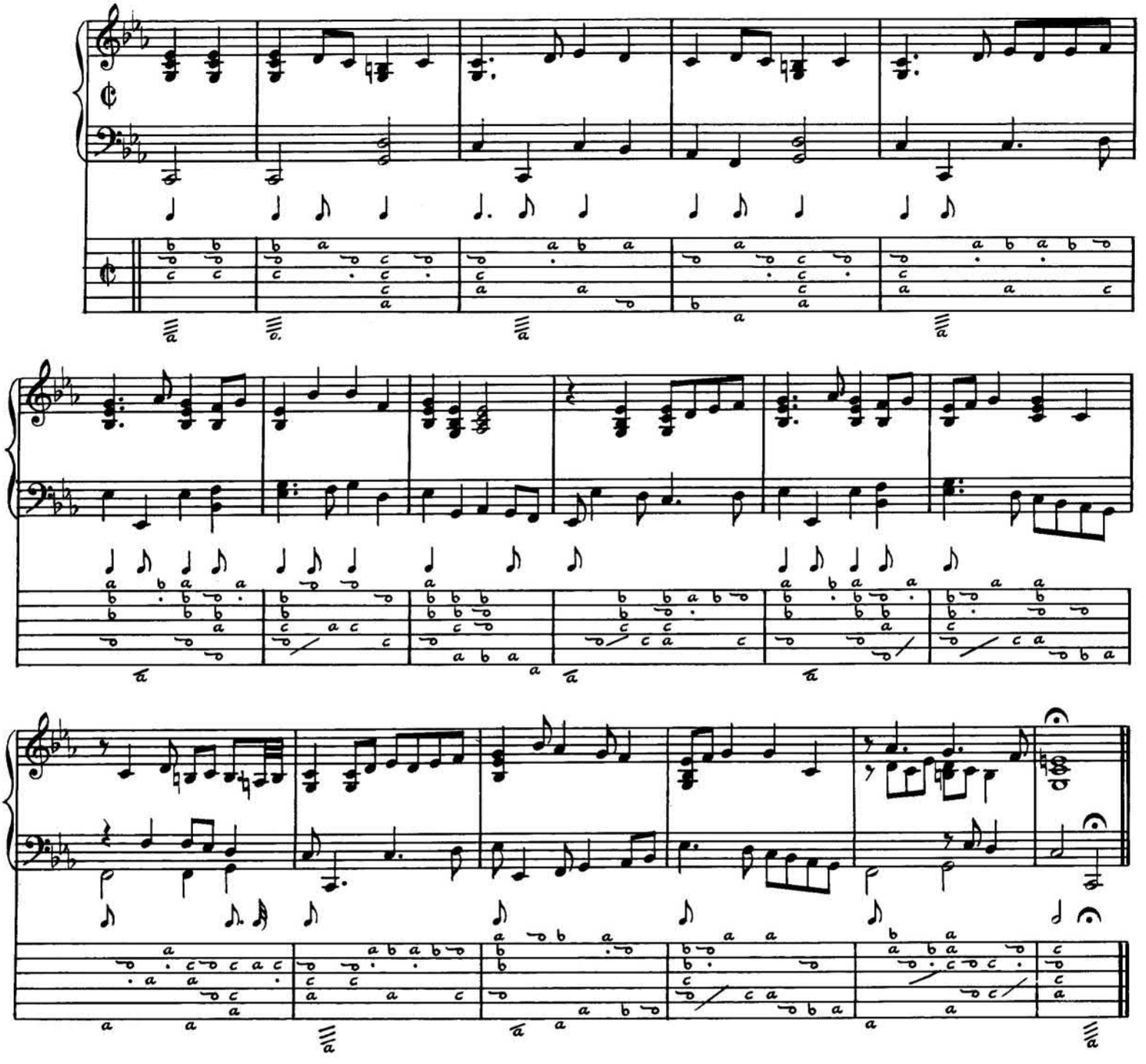


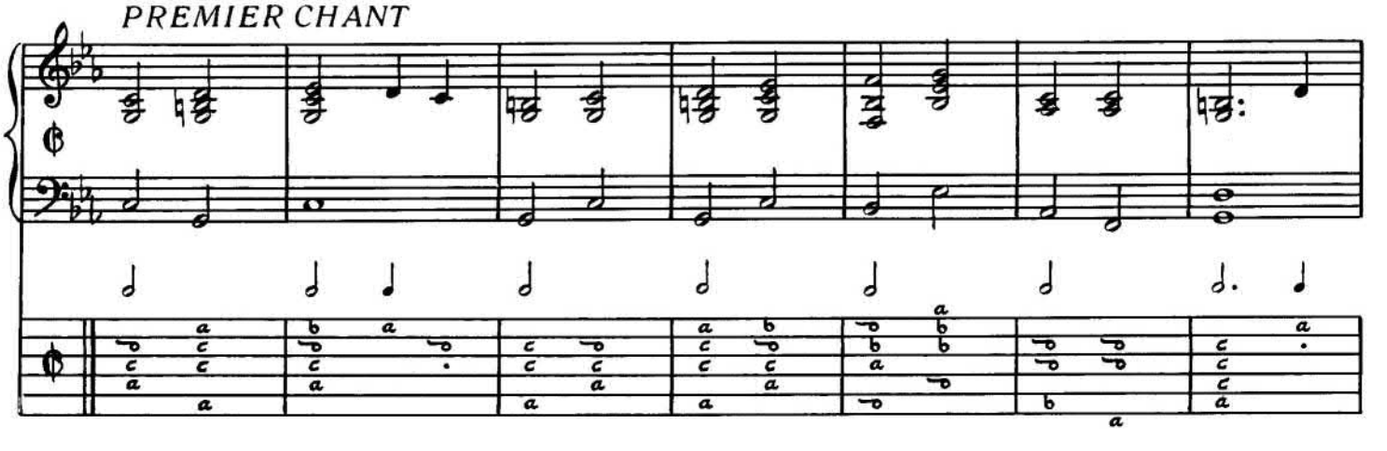


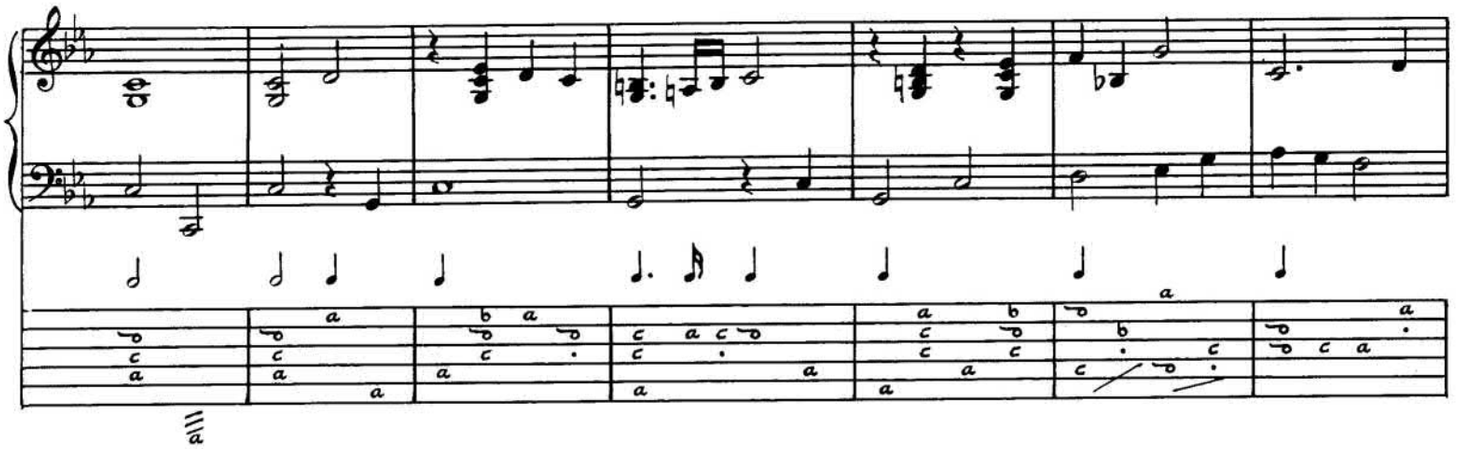
Ballet

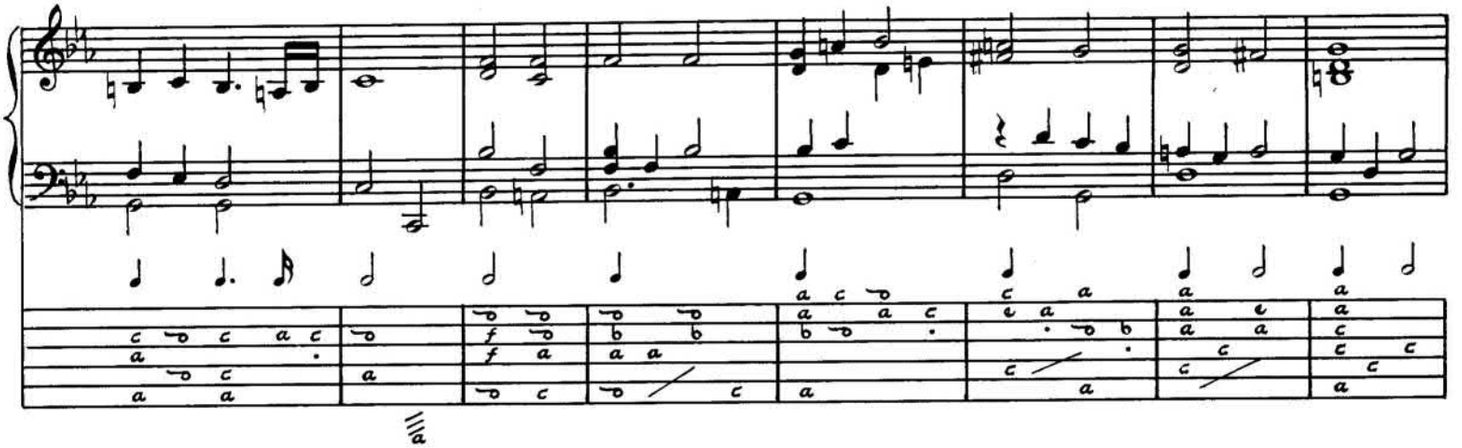


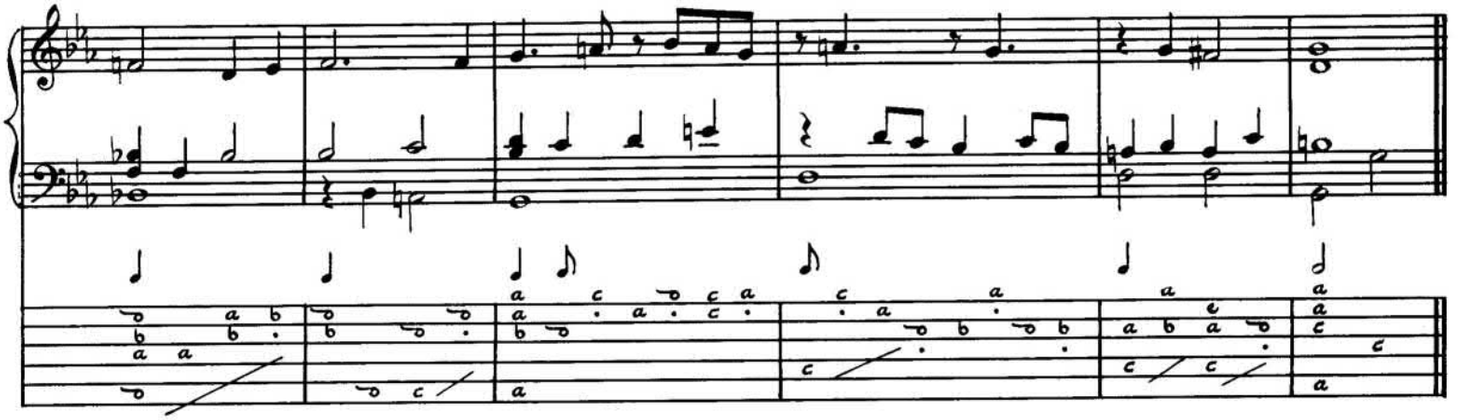
Ballet des Princes

PREMIER CHANT









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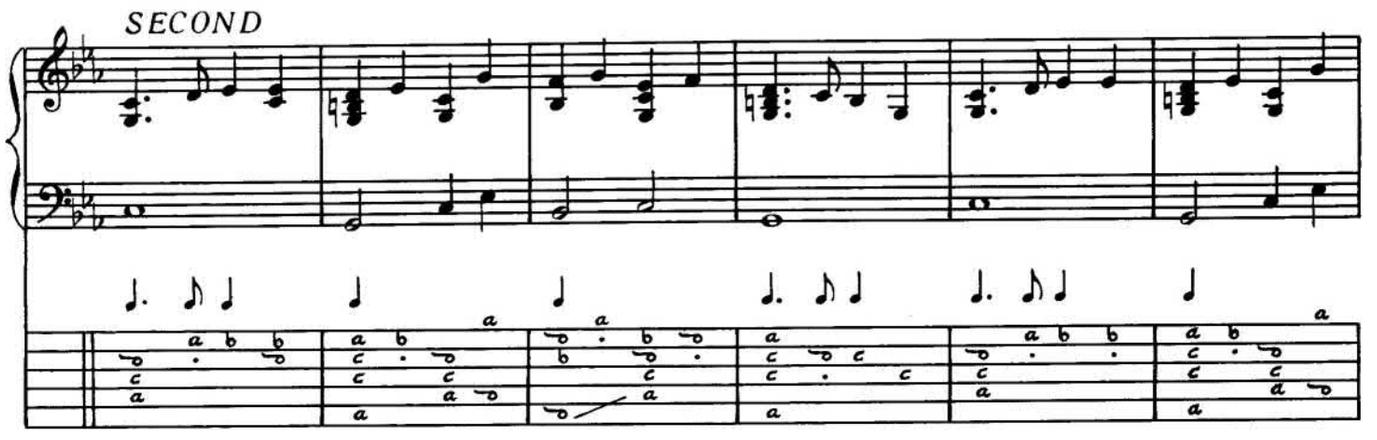

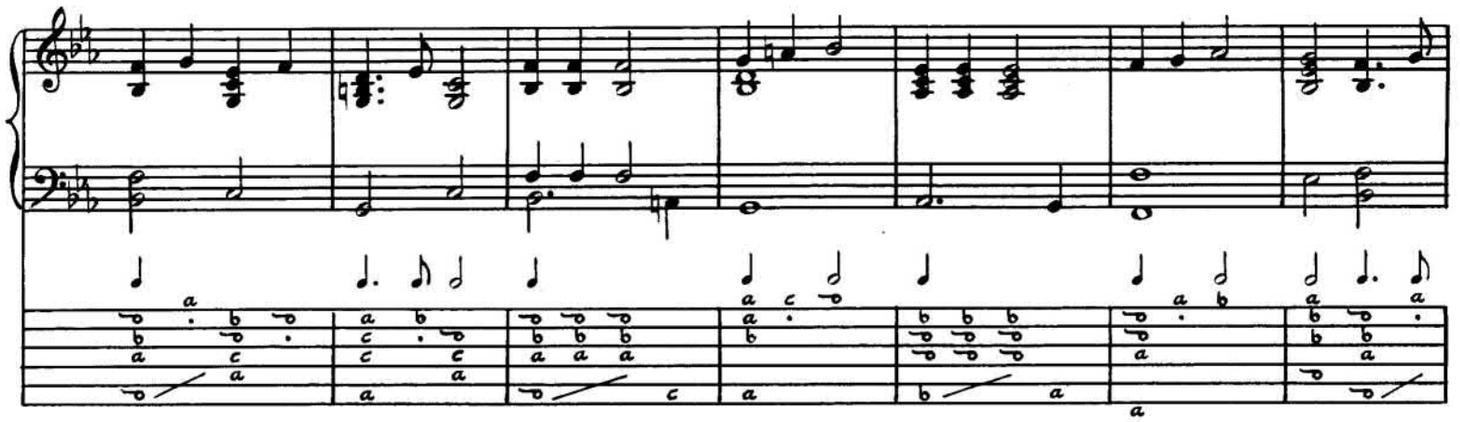

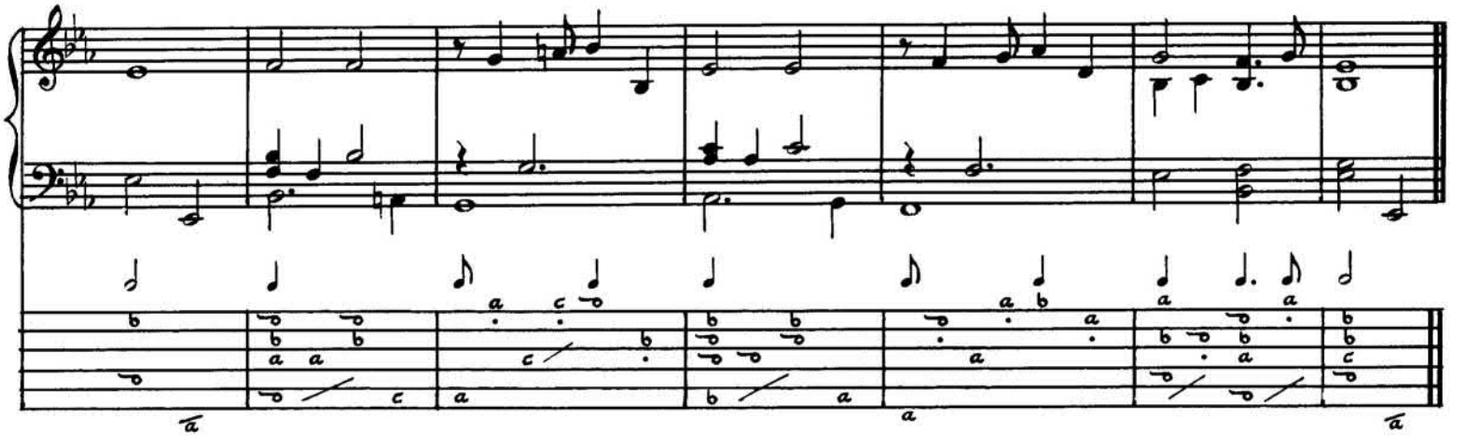

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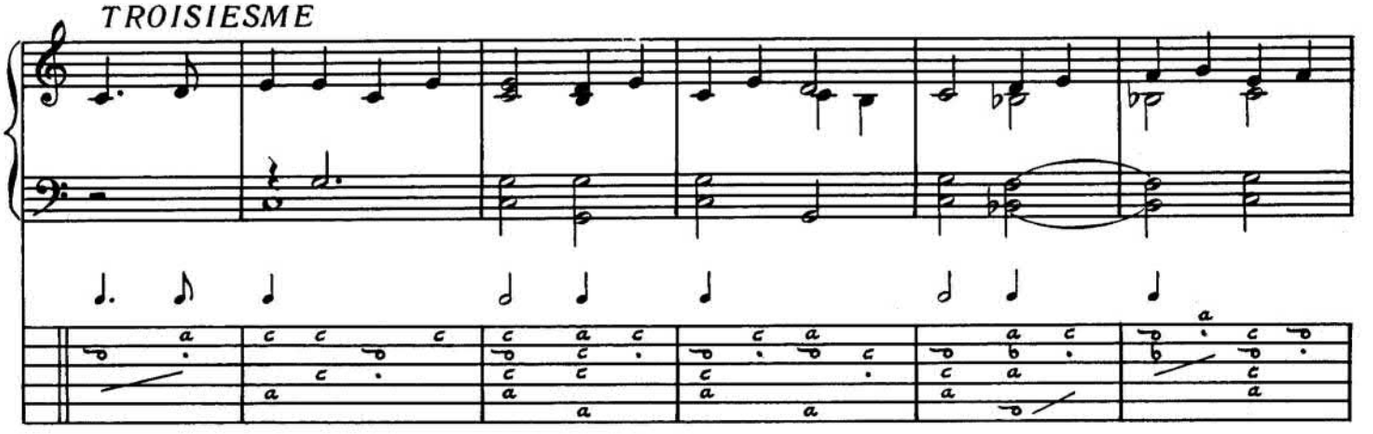

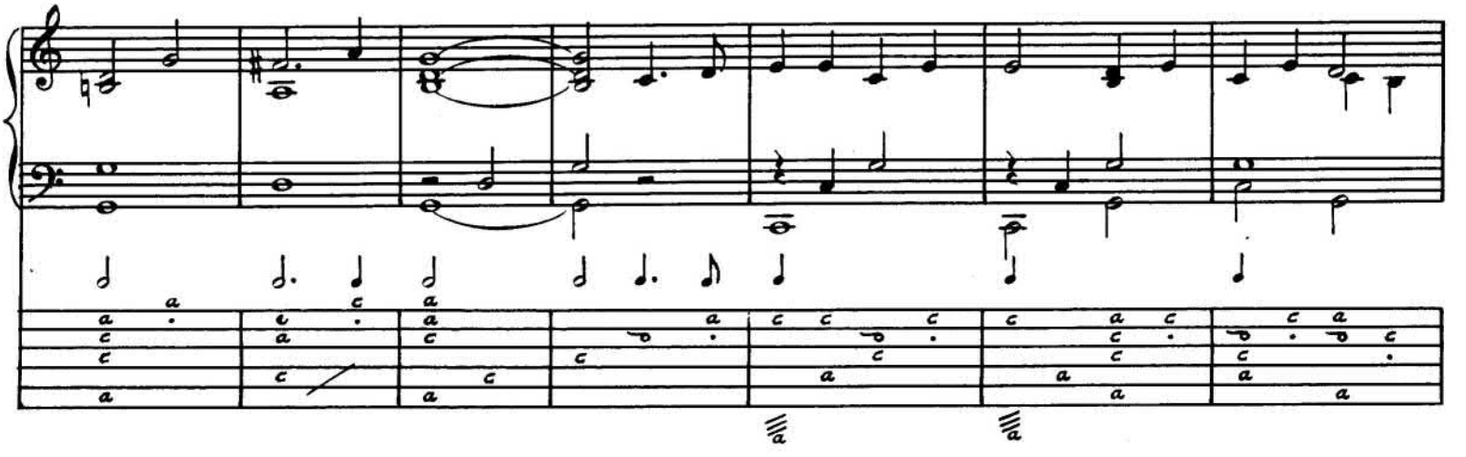

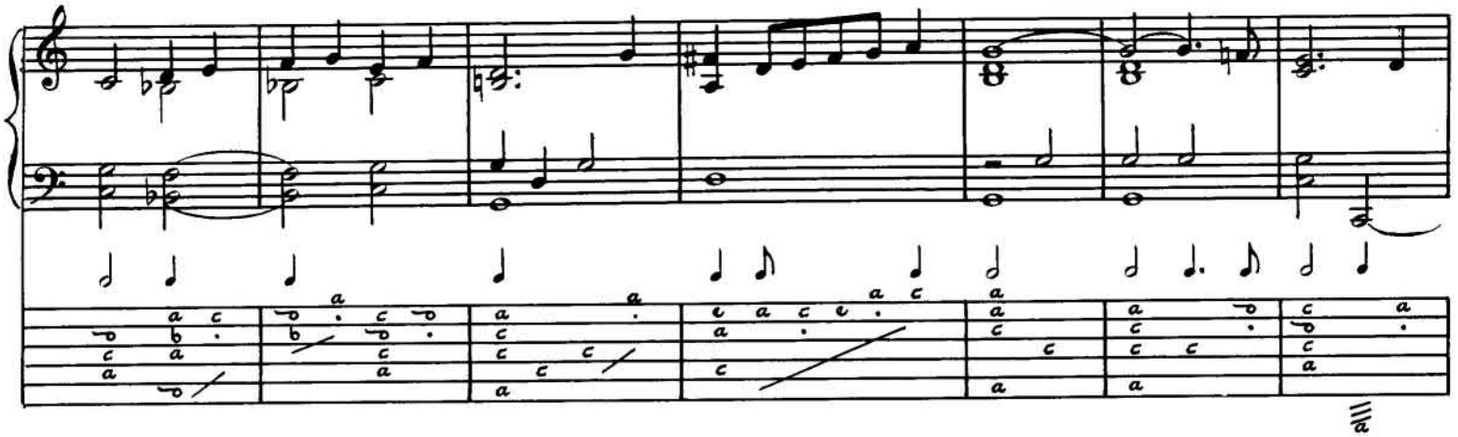

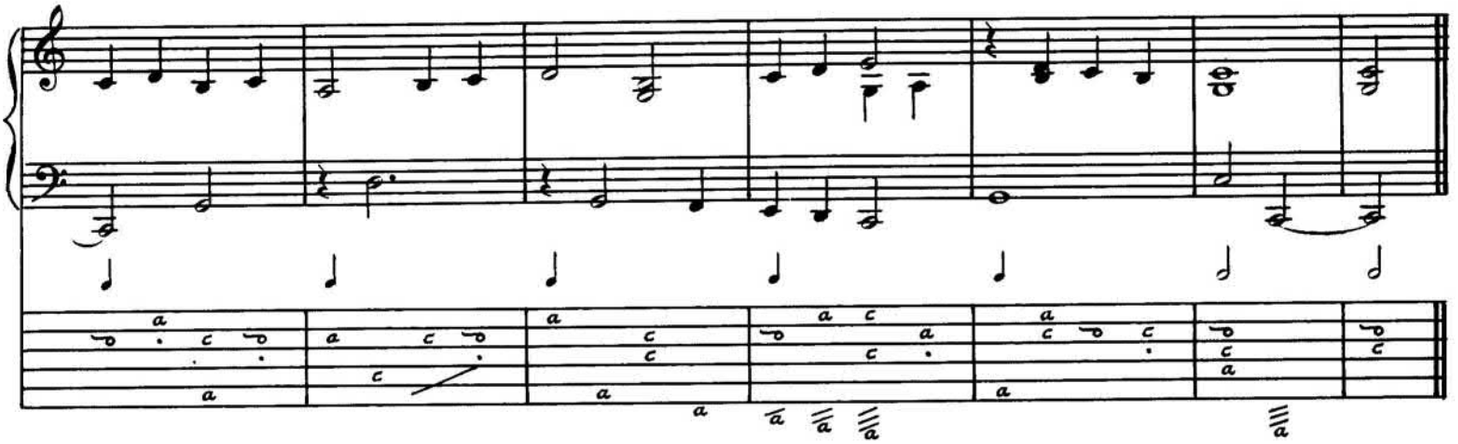

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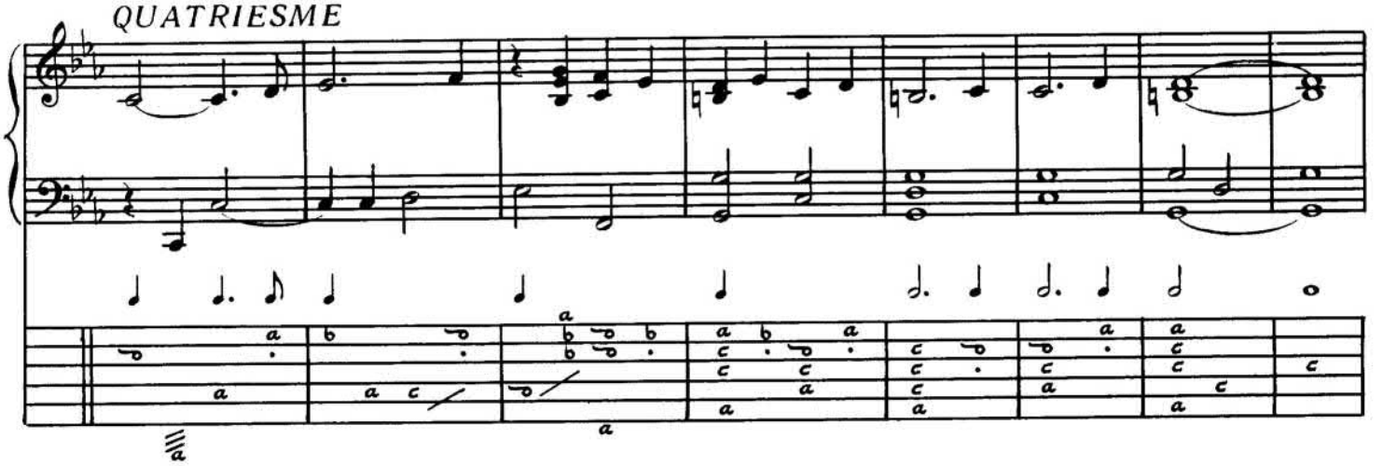
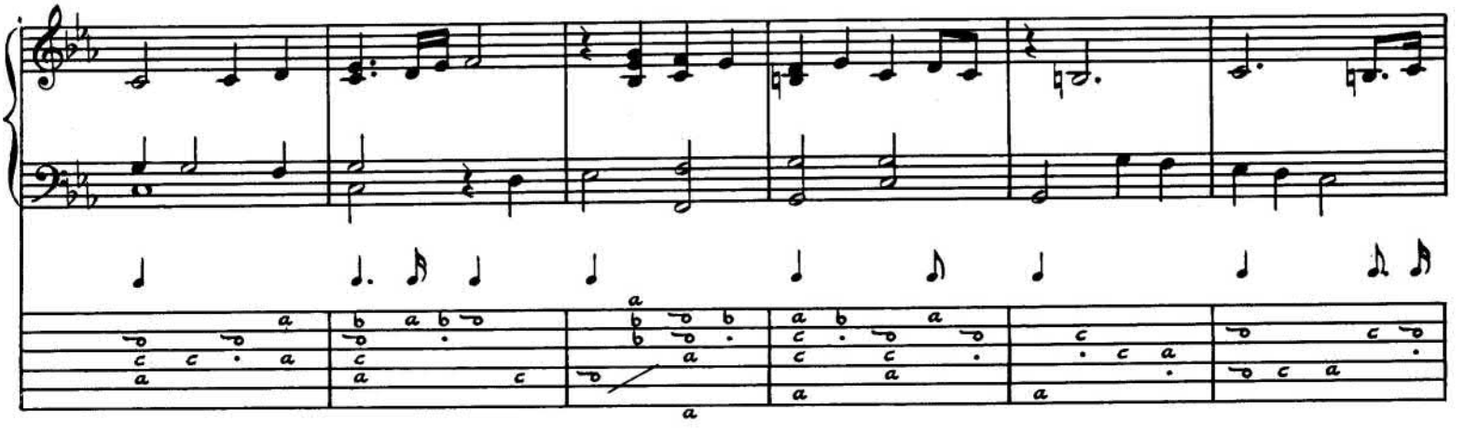
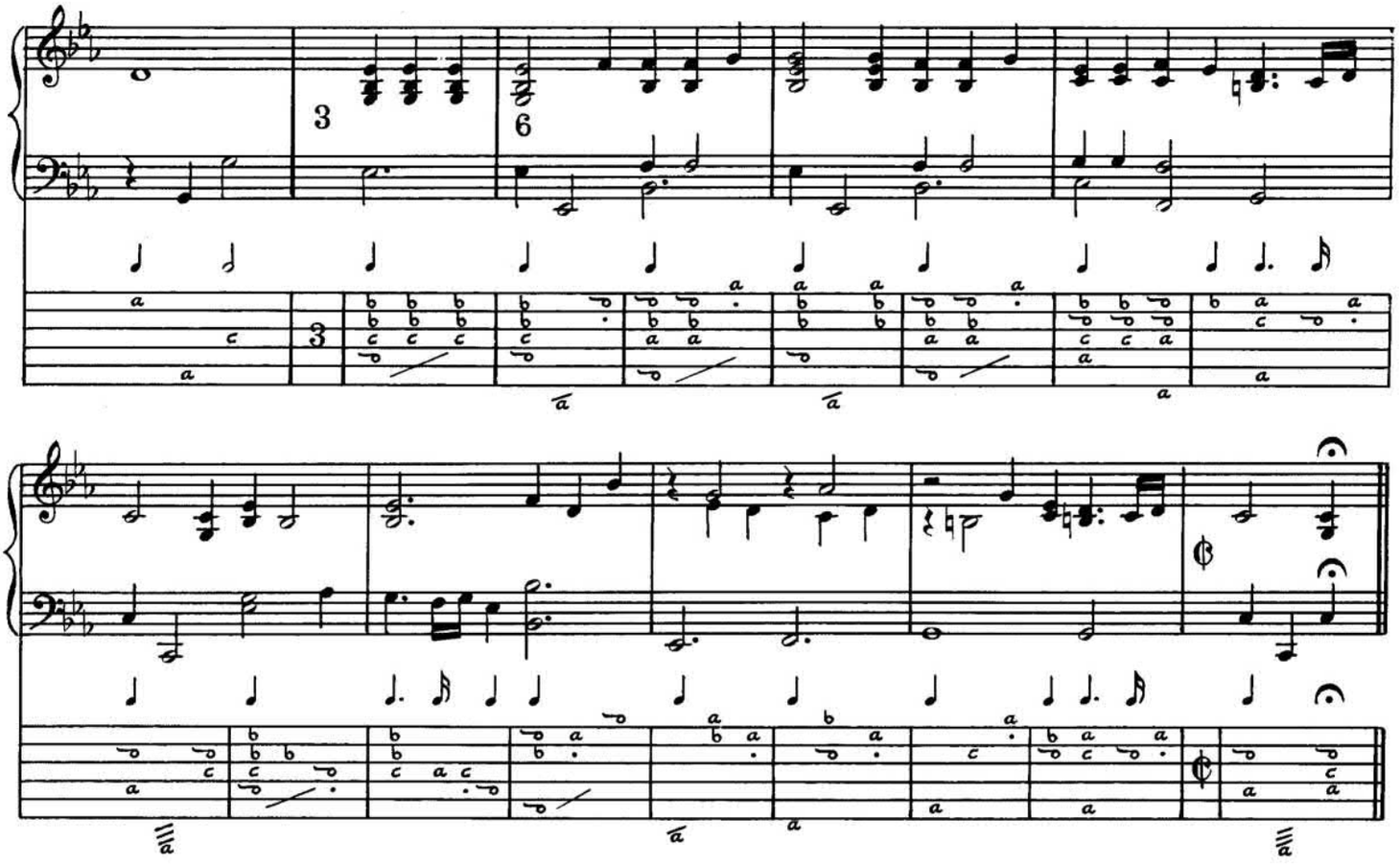
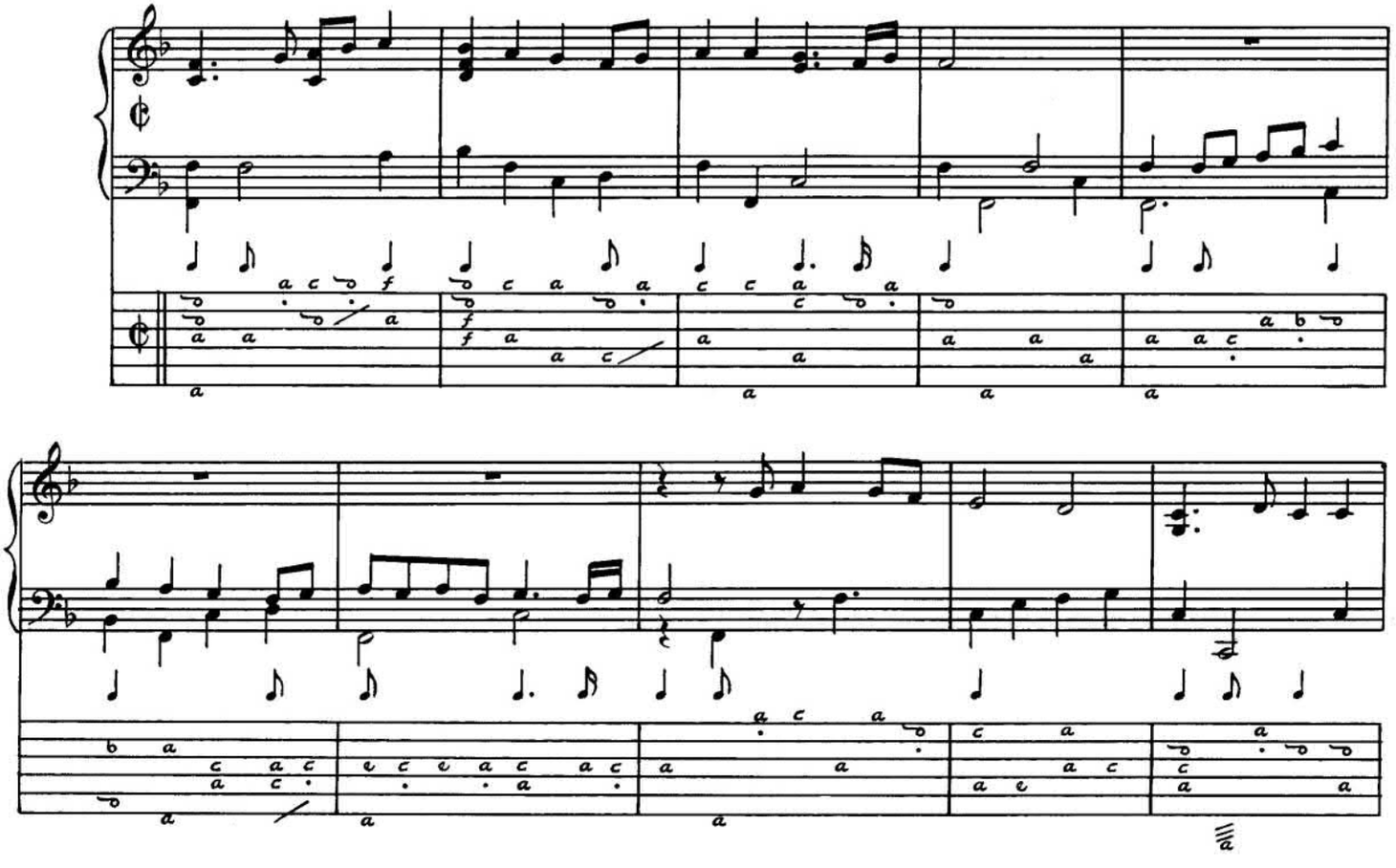
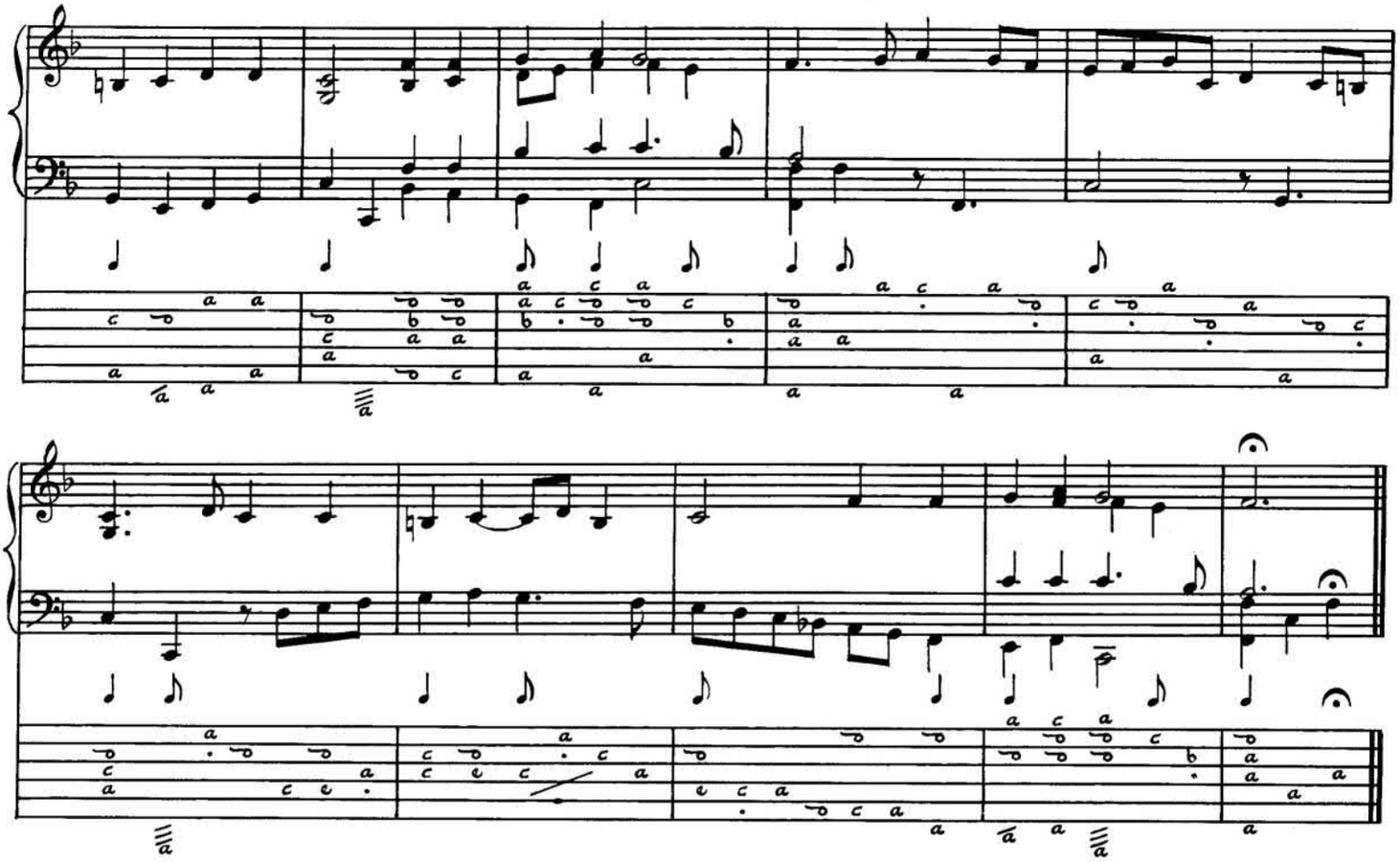




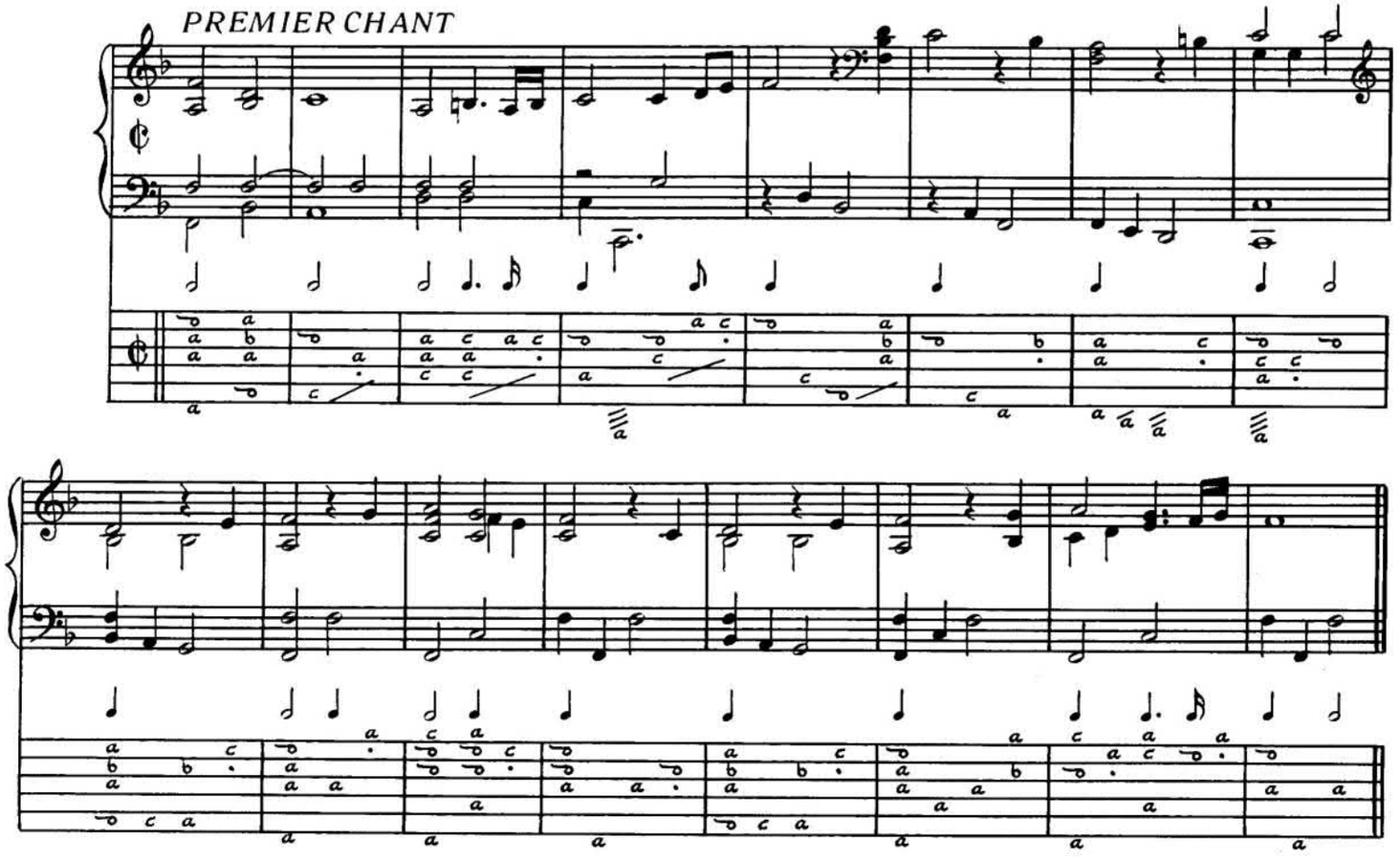


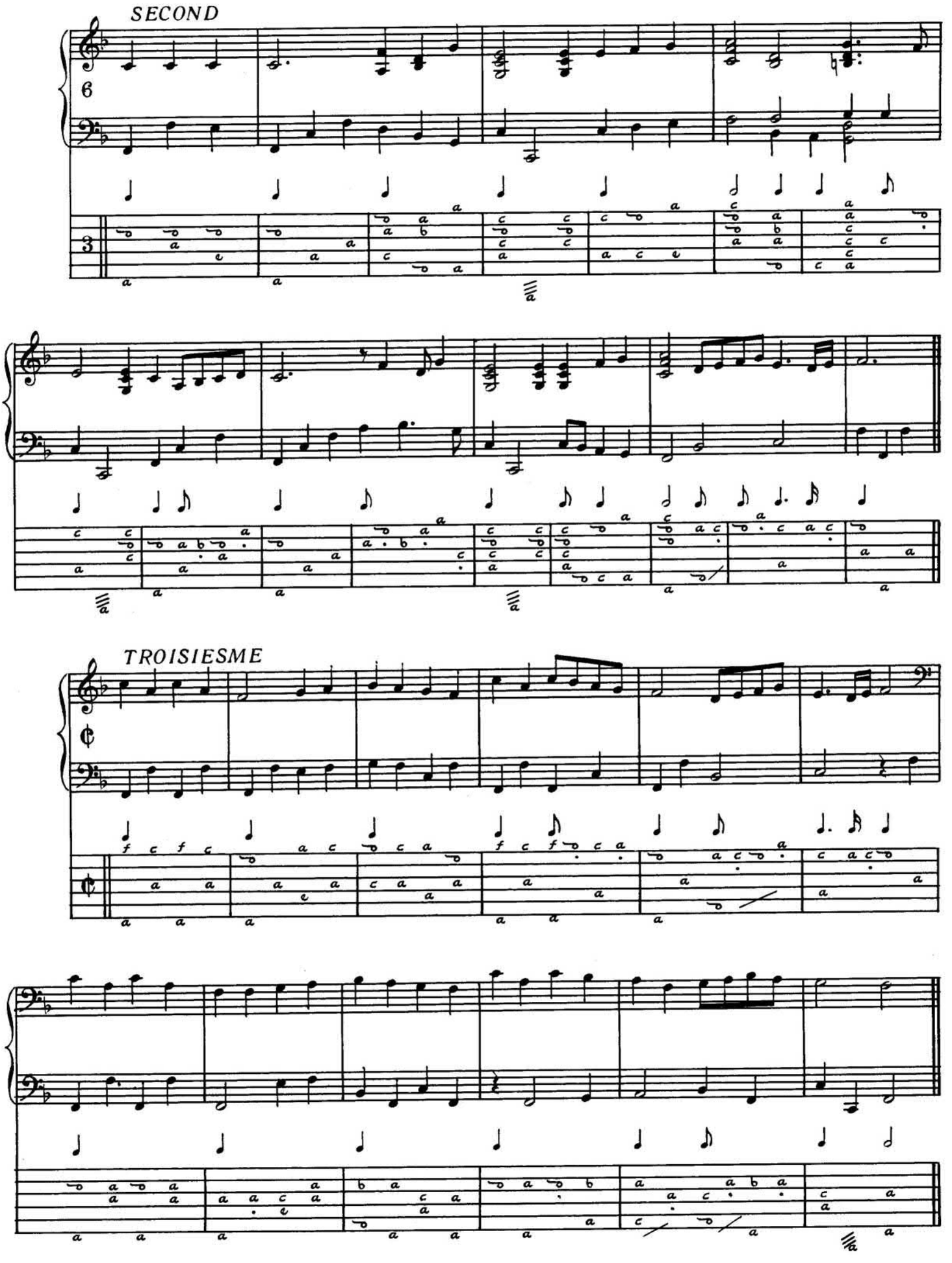
Ballet



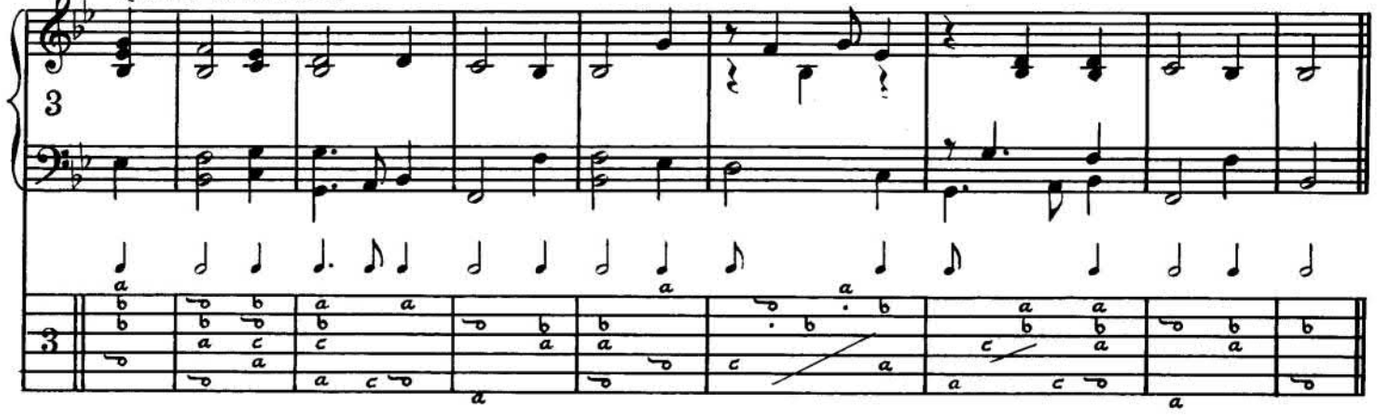


Ballet des Chevaux

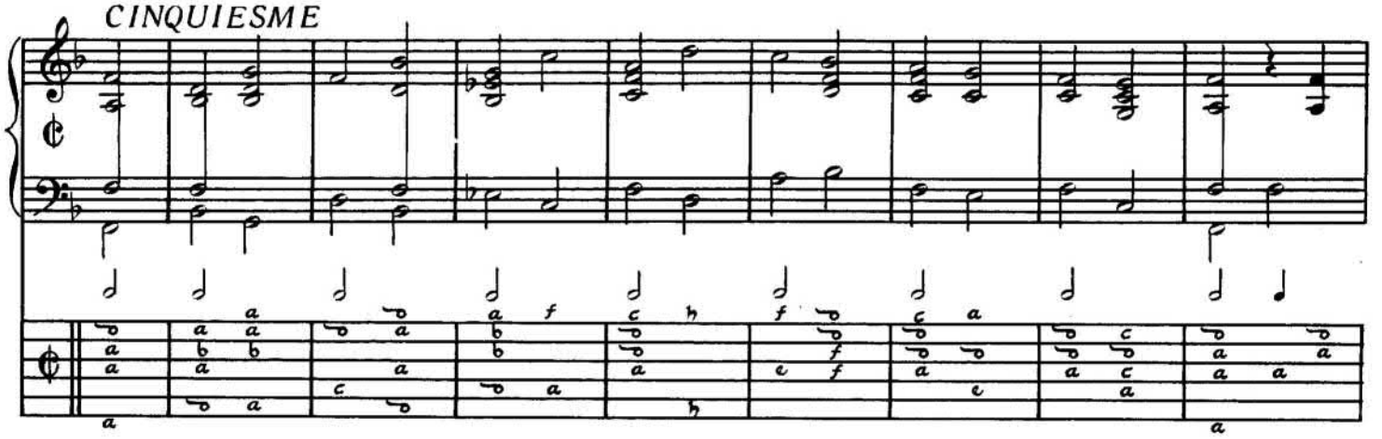


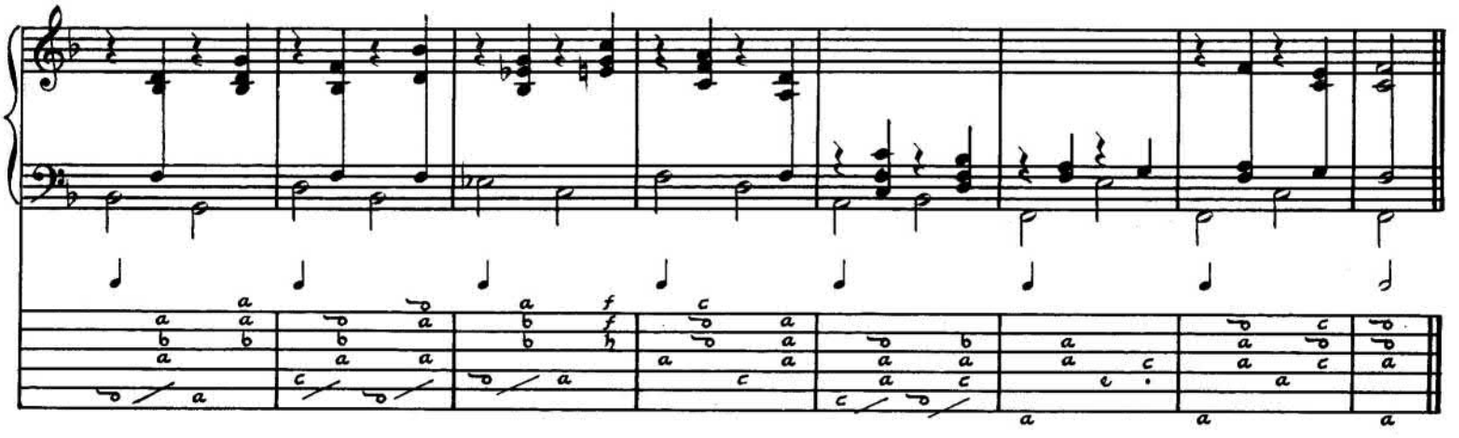

SECOND
TROISIESME

QUATRIESME



CINQUIESME





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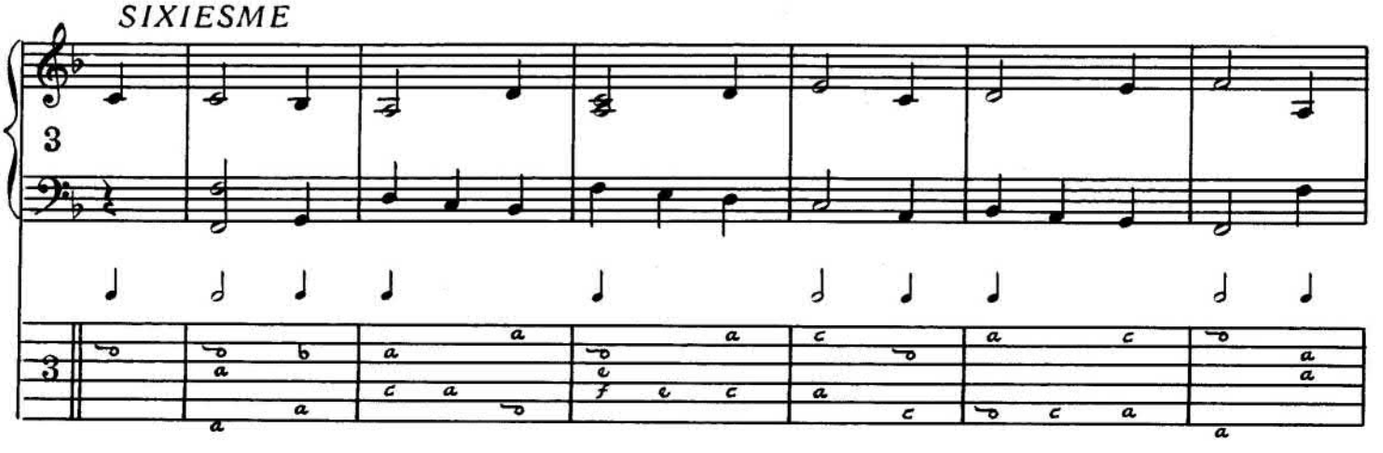

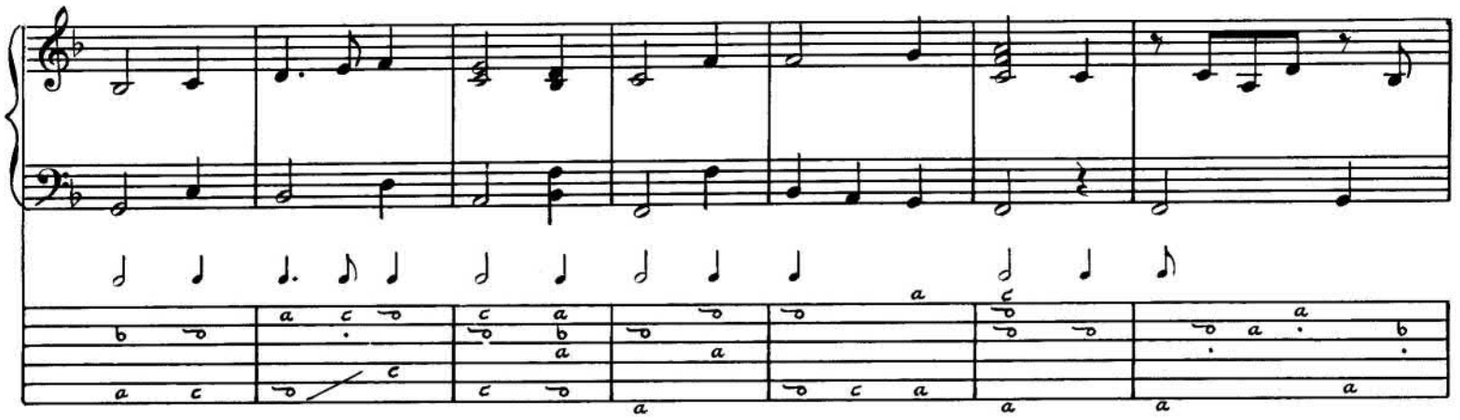

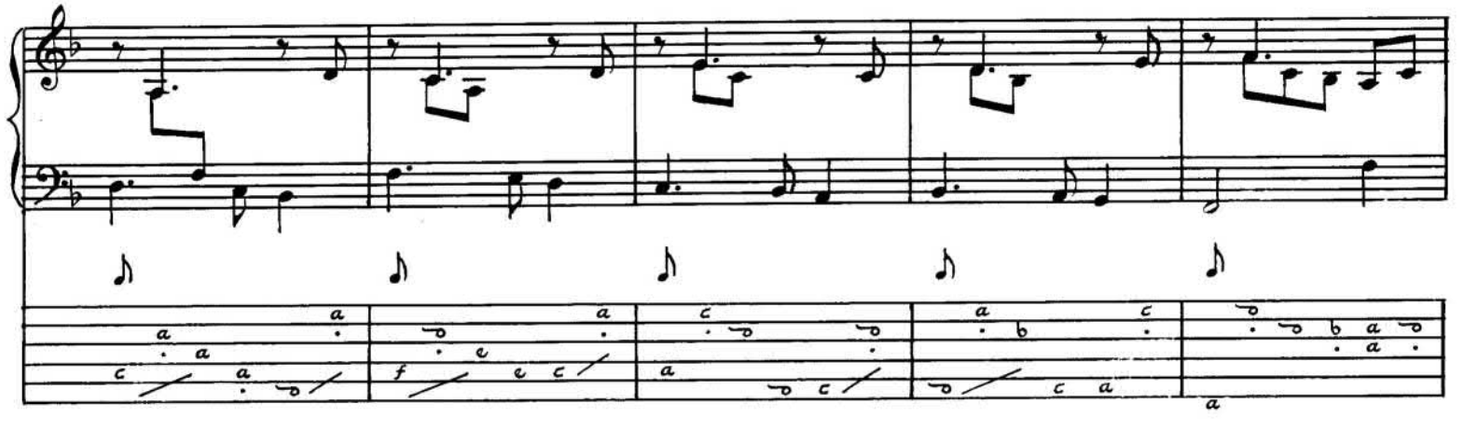

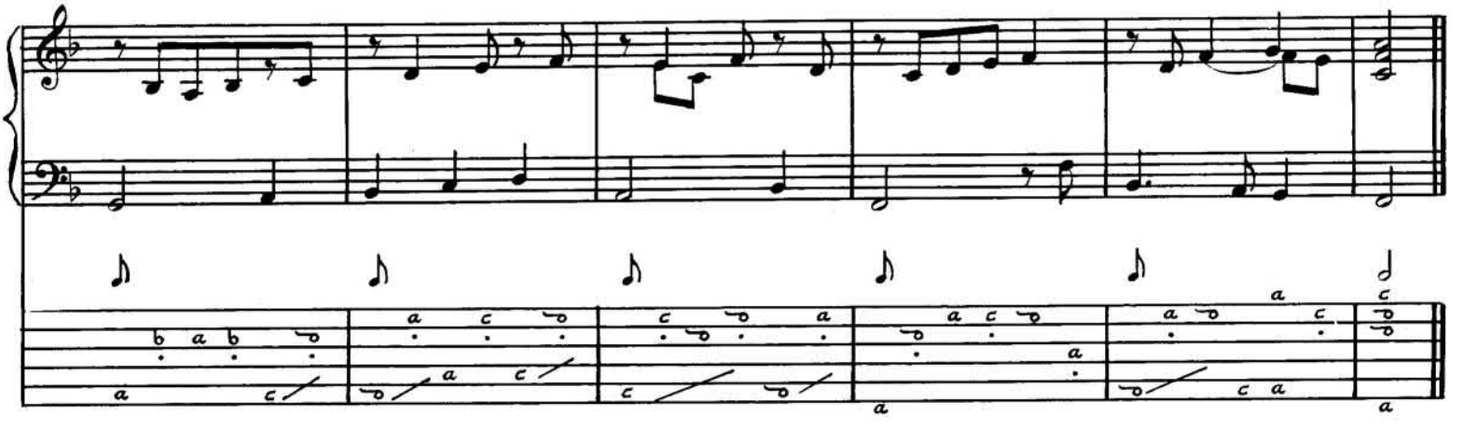

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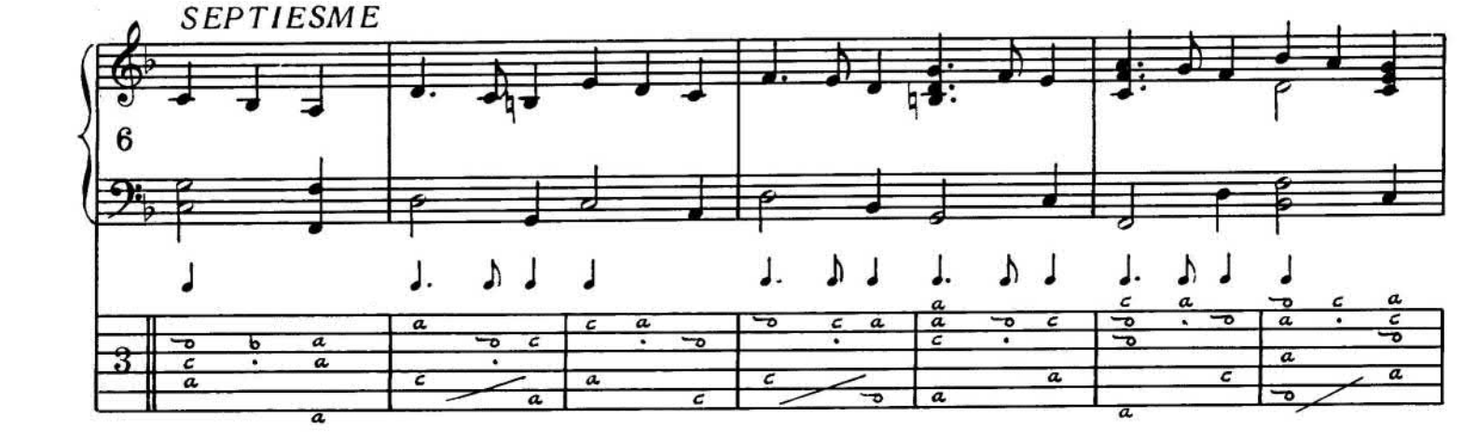

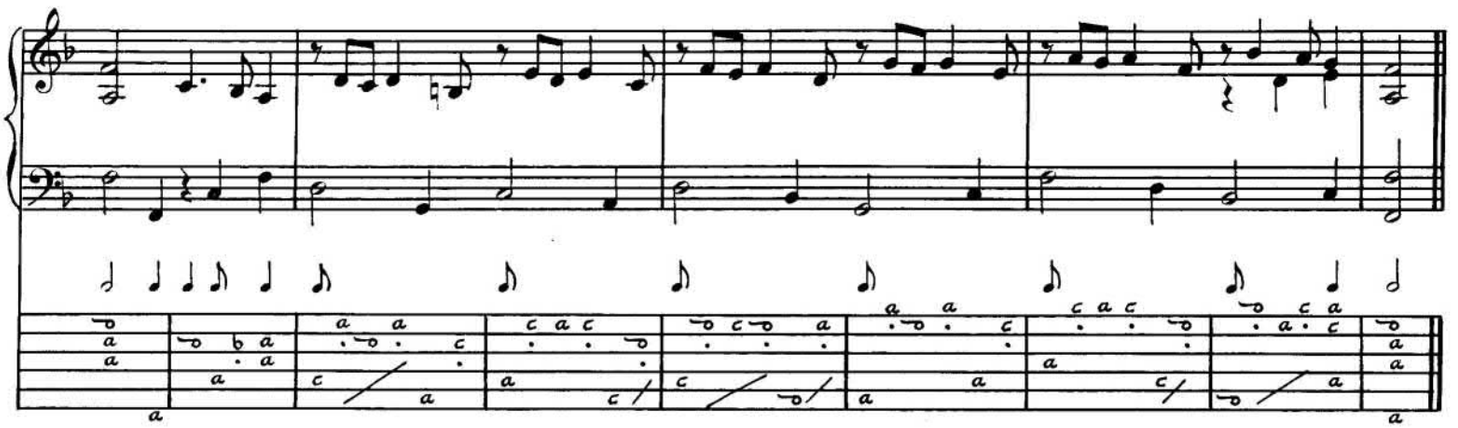

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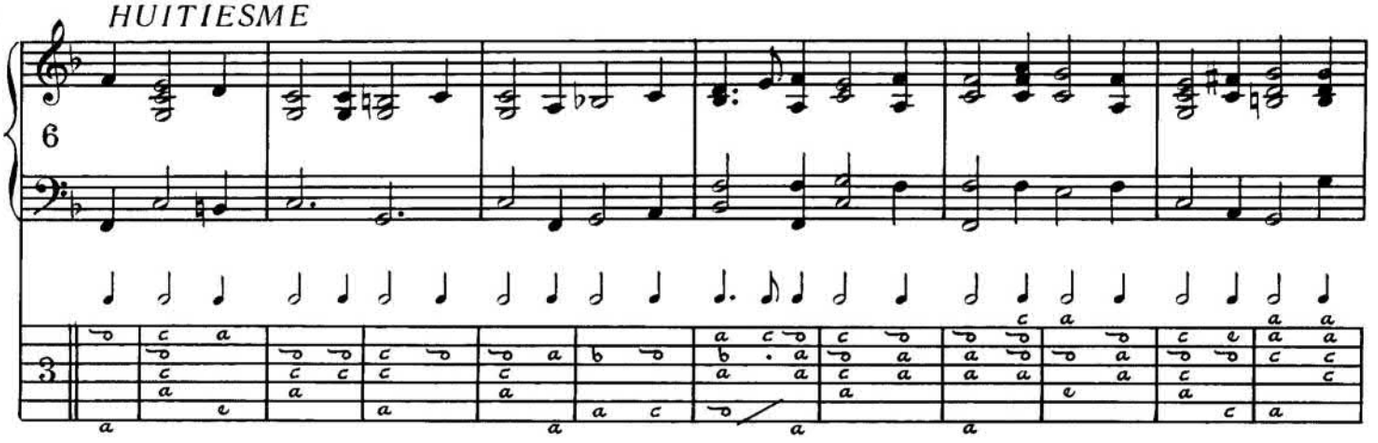
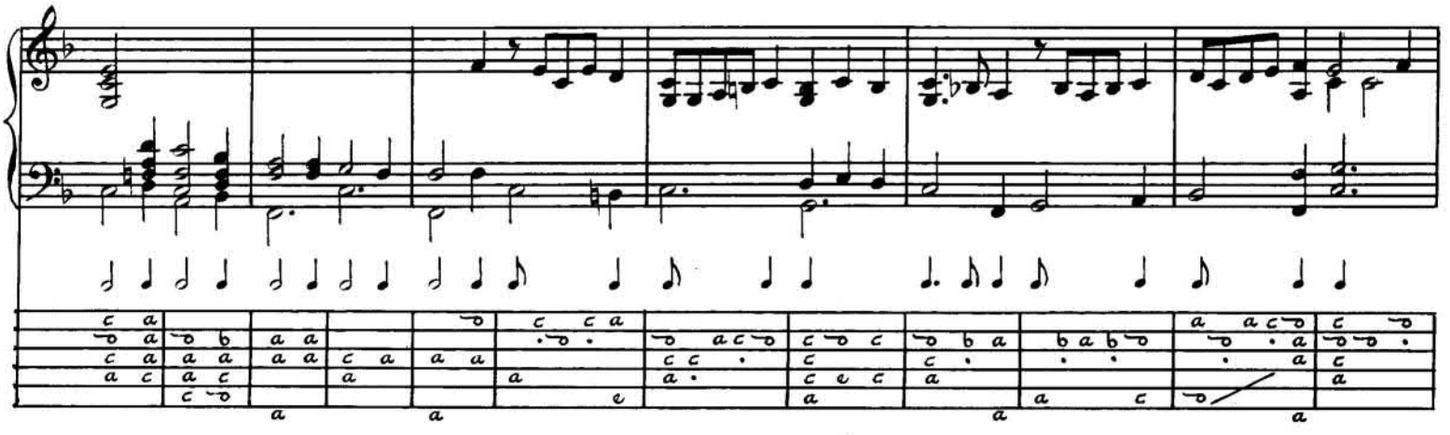
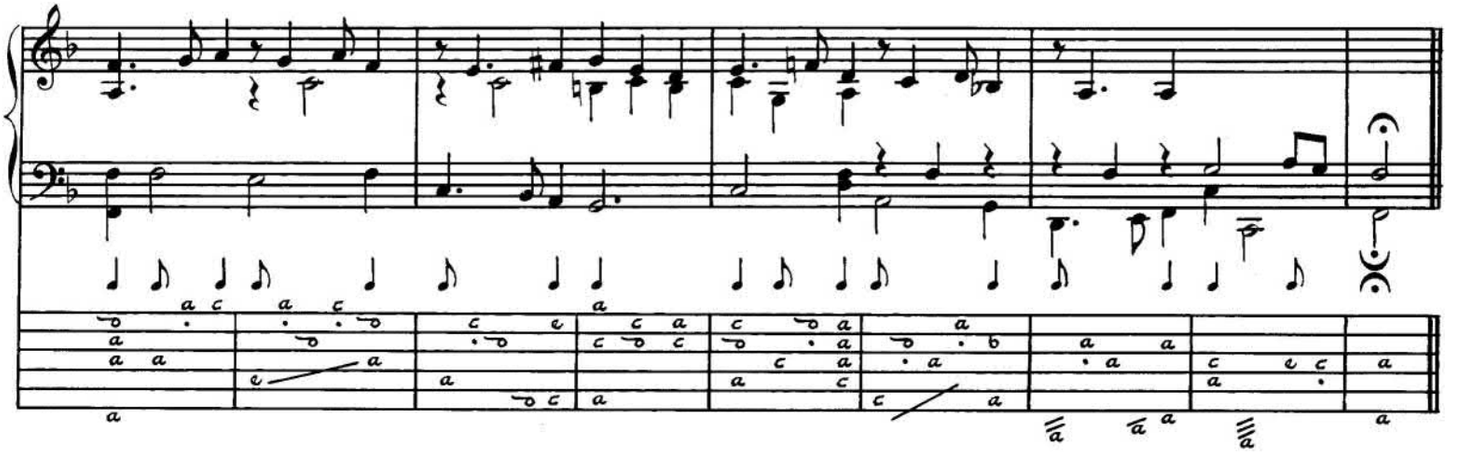
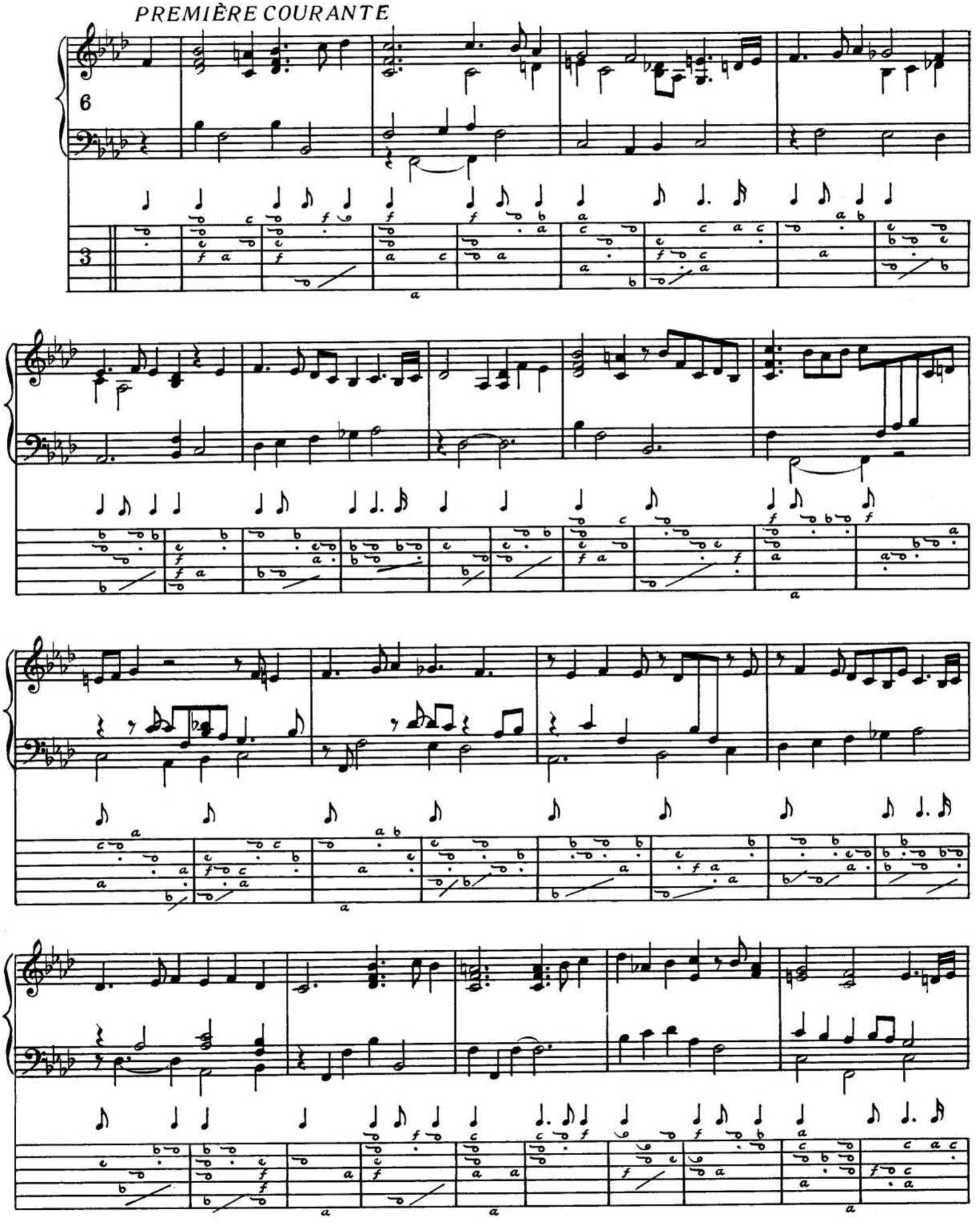


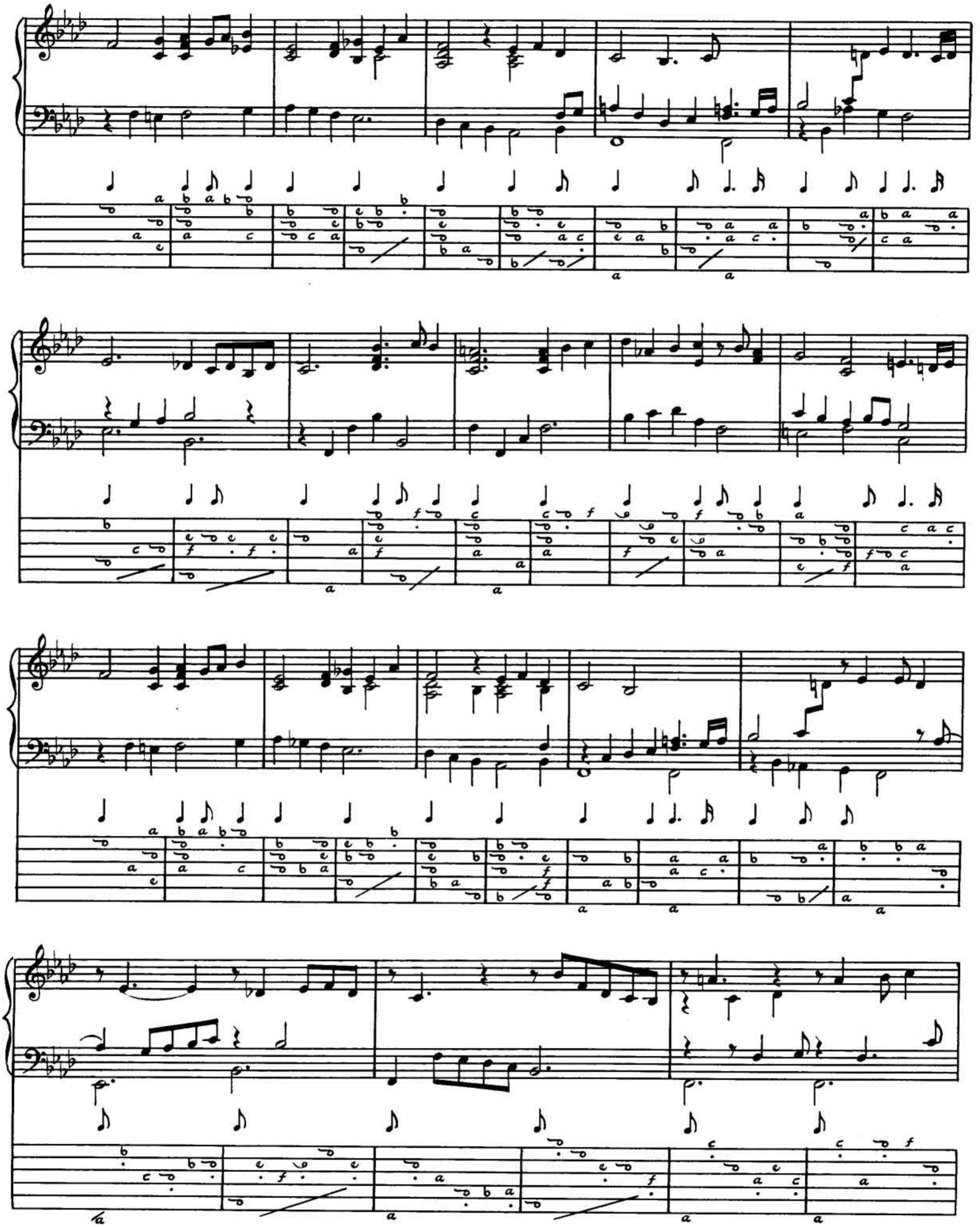


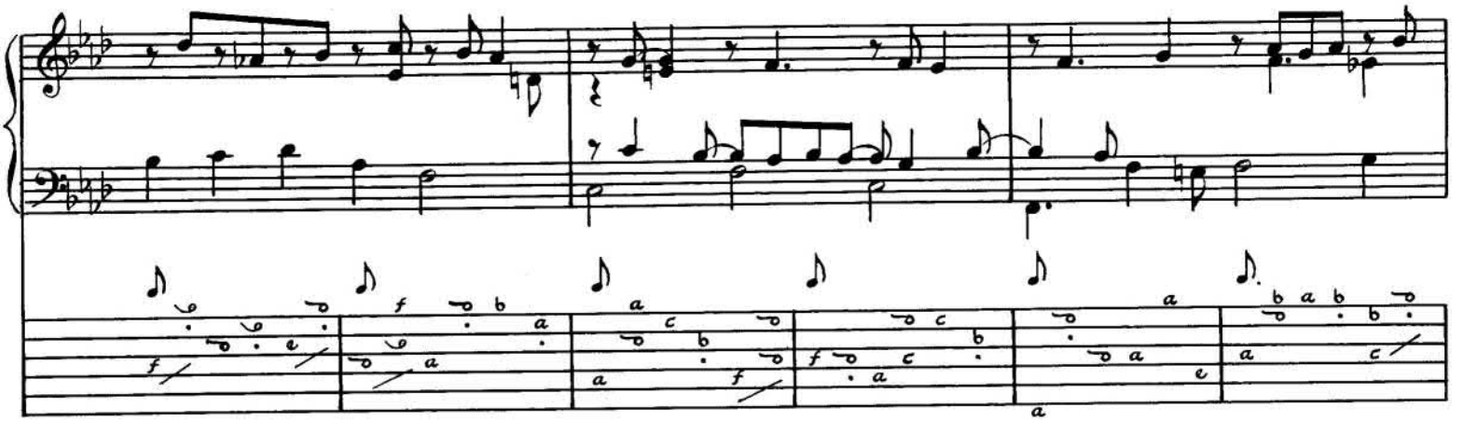


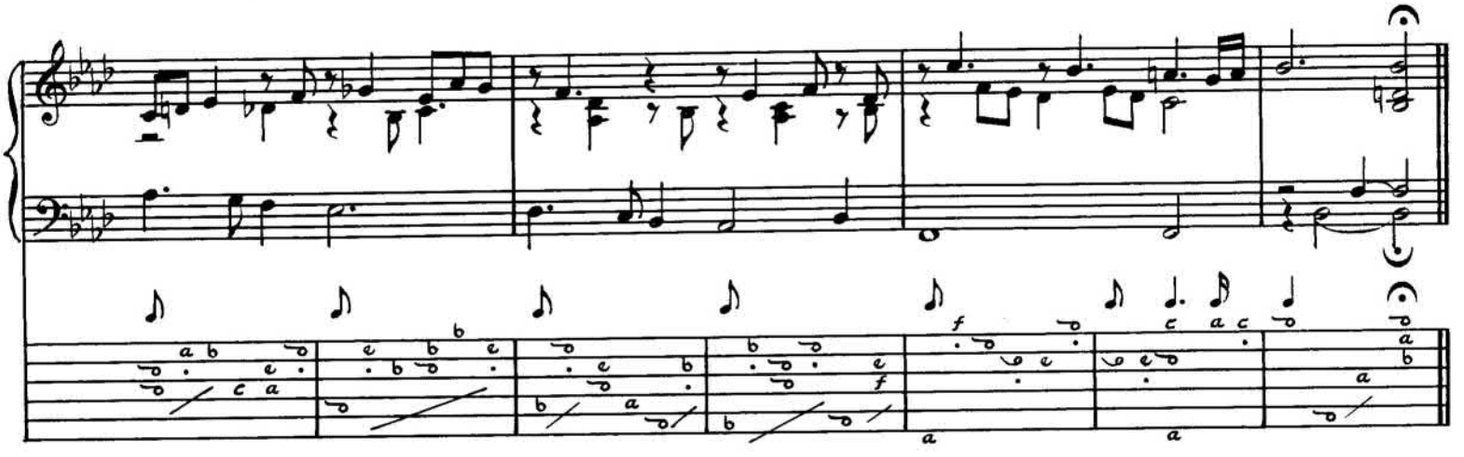
COURANTES

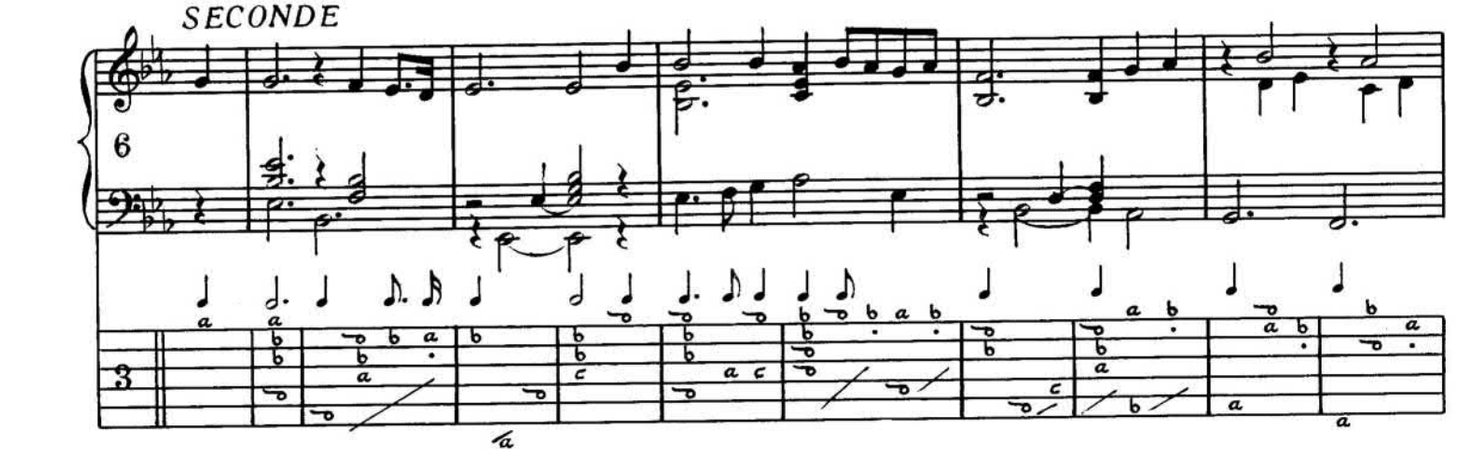
PREMIÈRE COURANTE

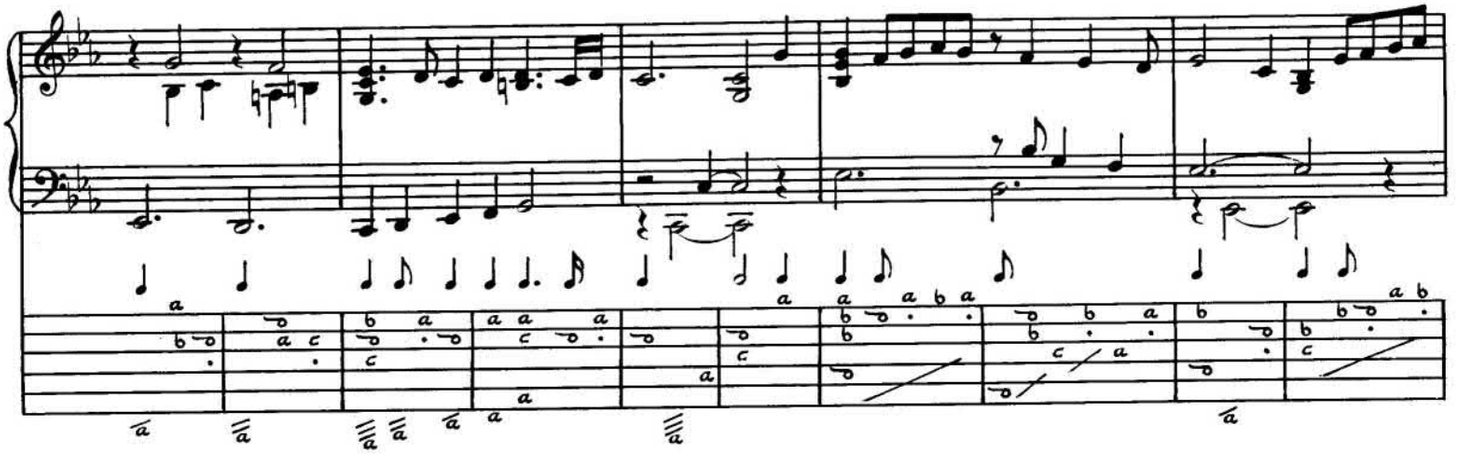


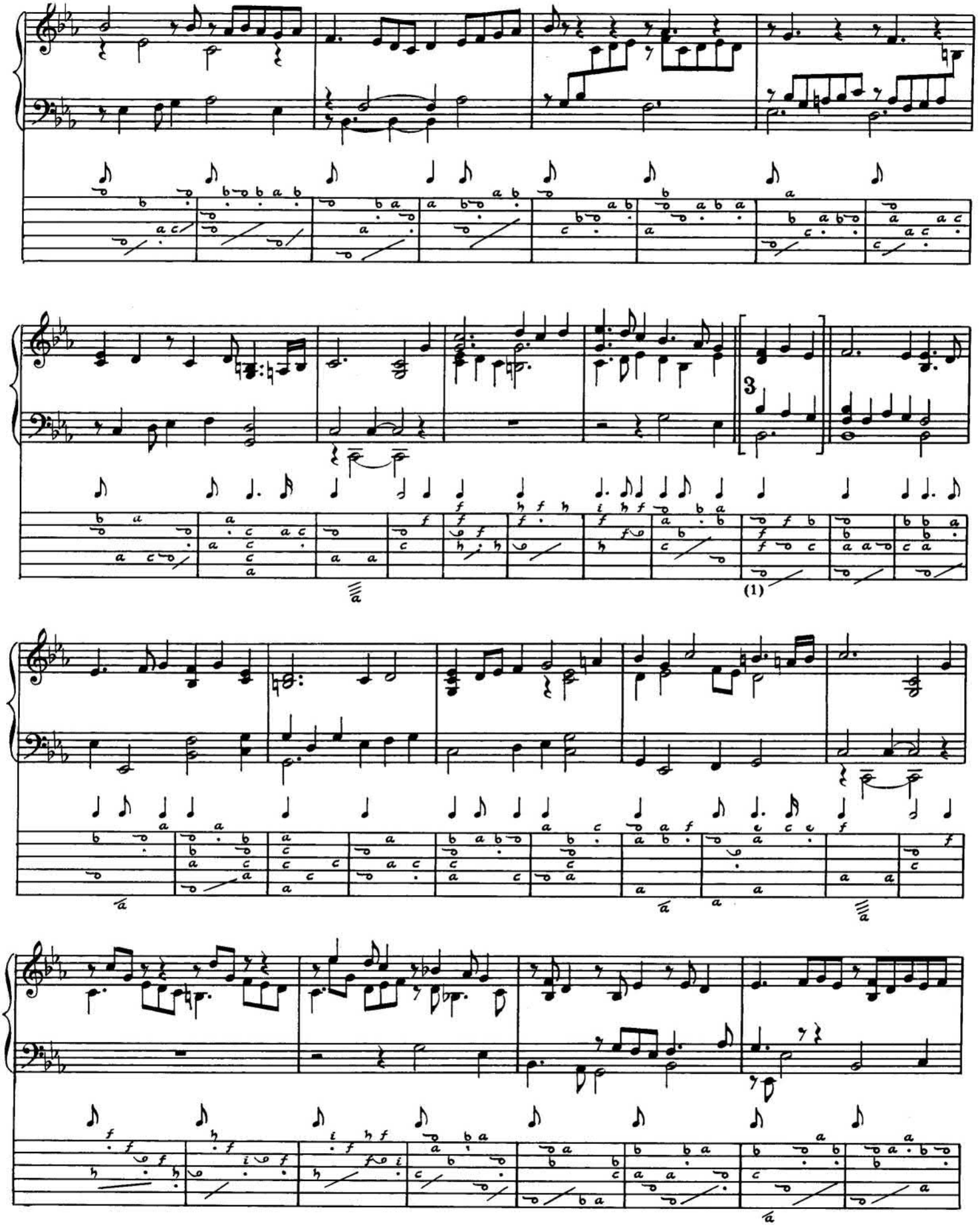




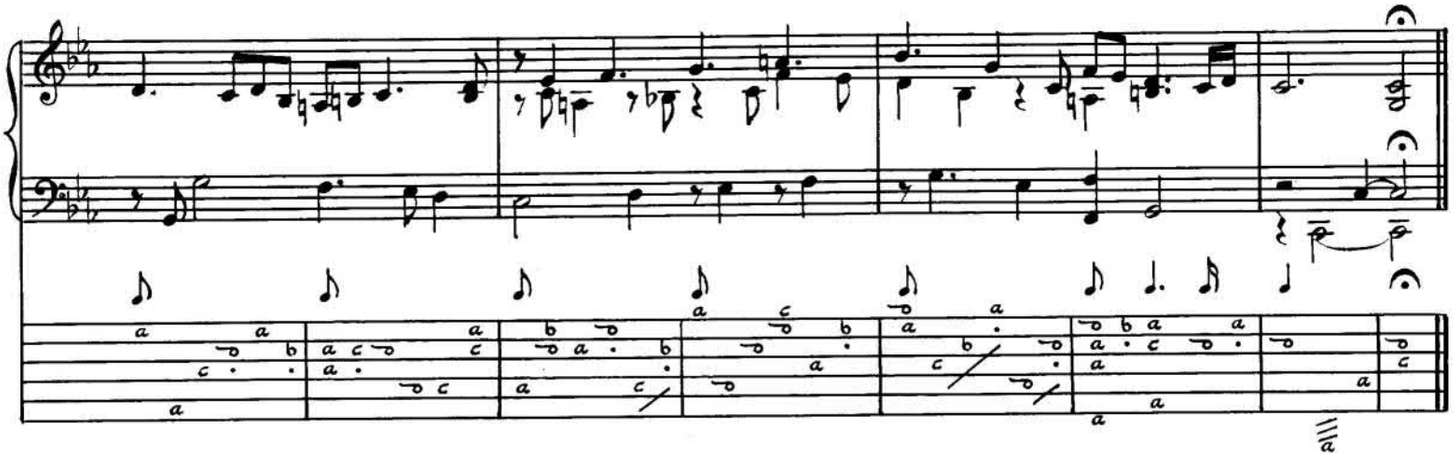



SECONDE
6
3

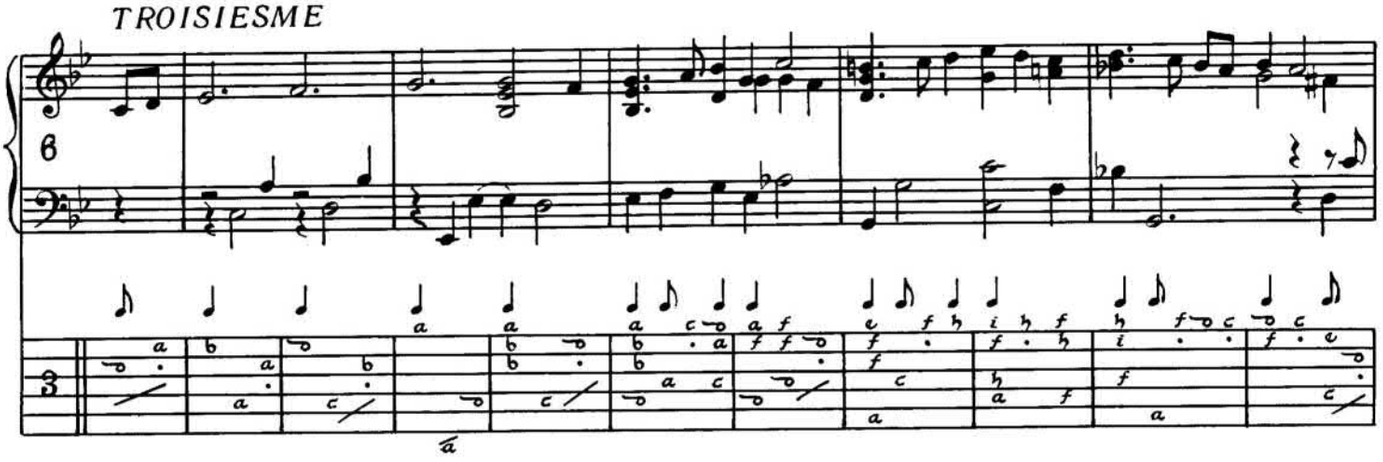


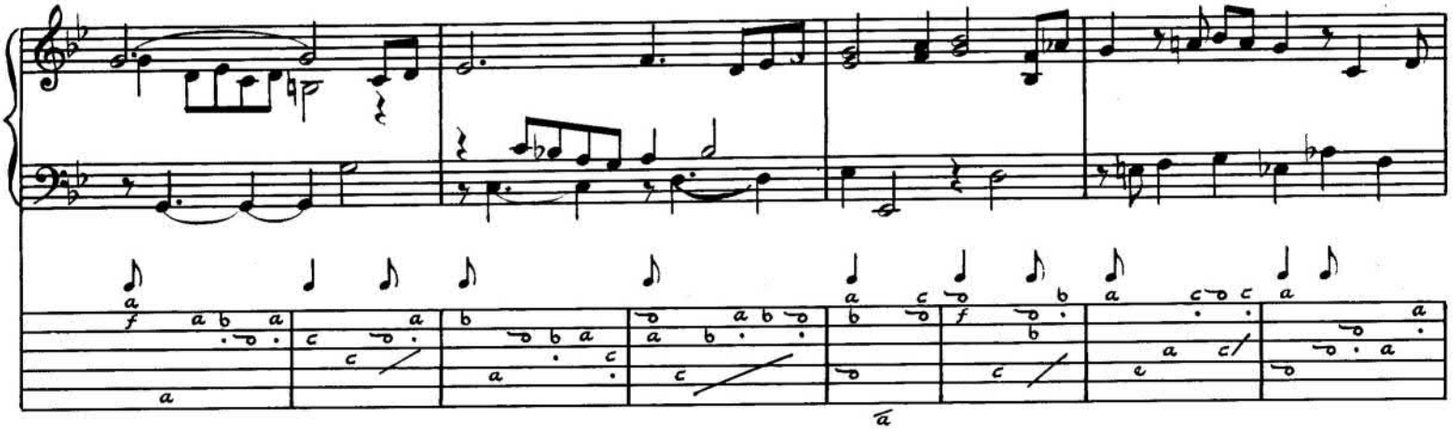


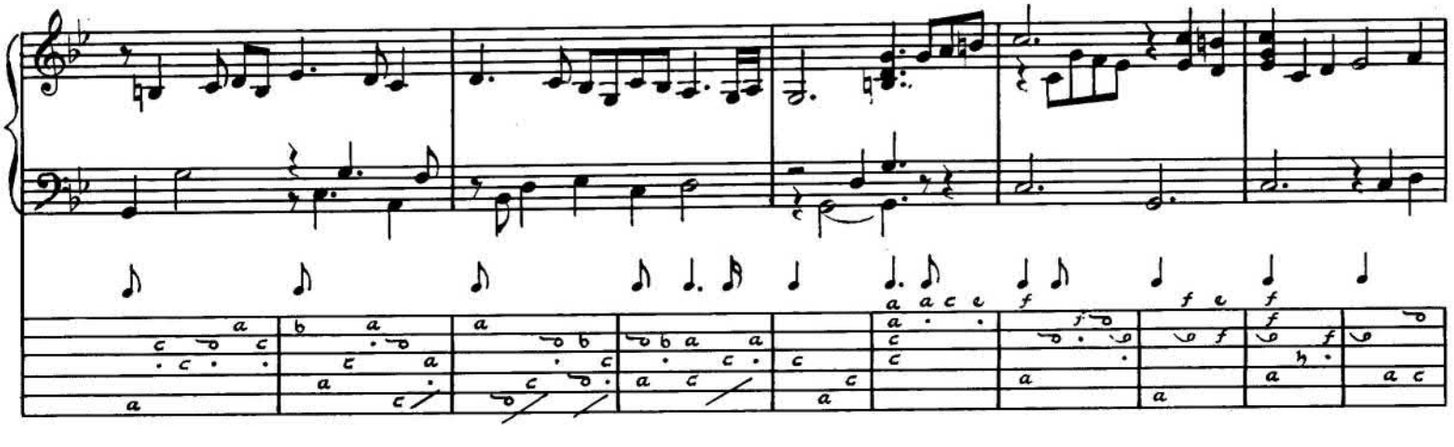
(1) Cette mesure semble superfétatoire. Elle ne figure pas dans la variation.

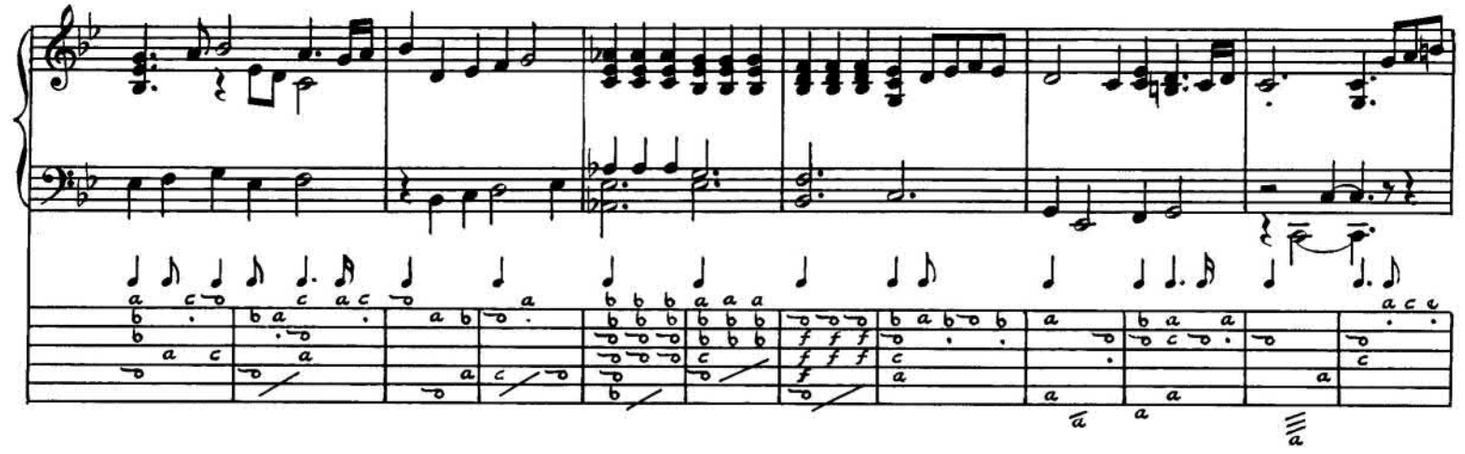


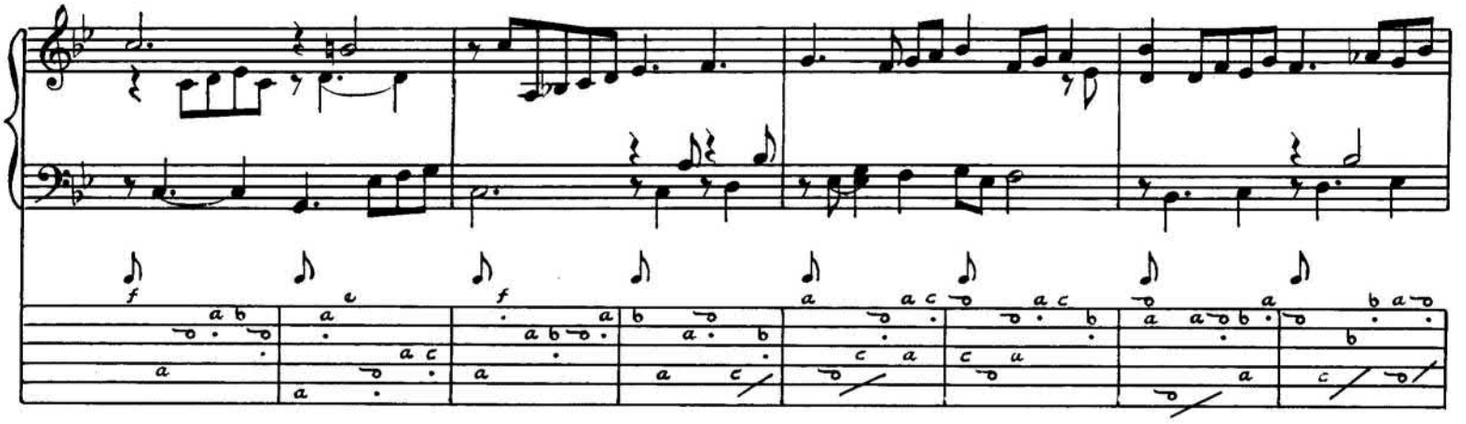
TROISIESME

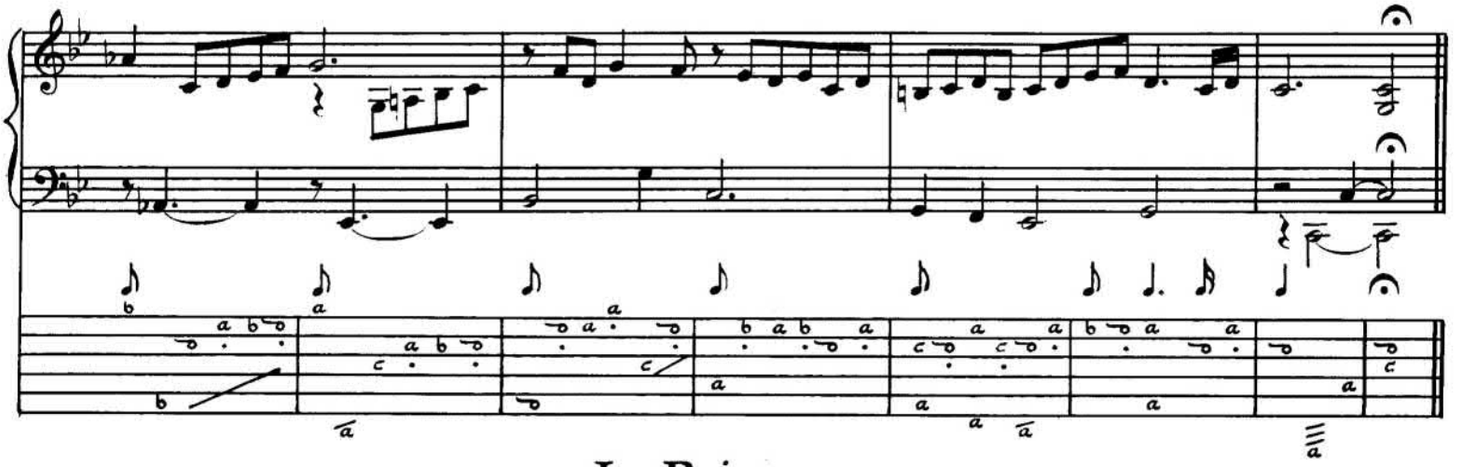




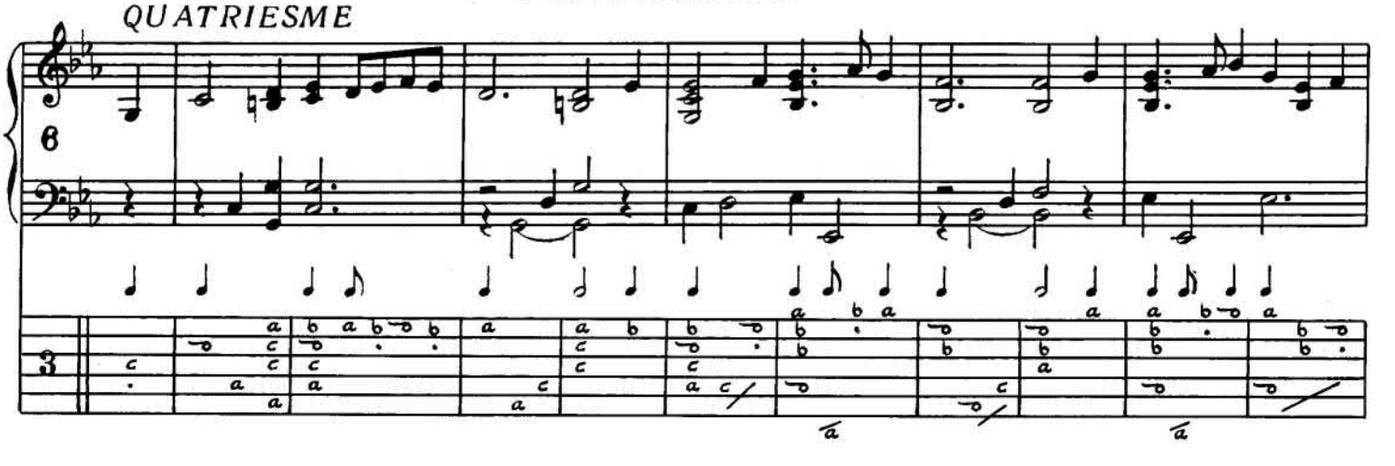


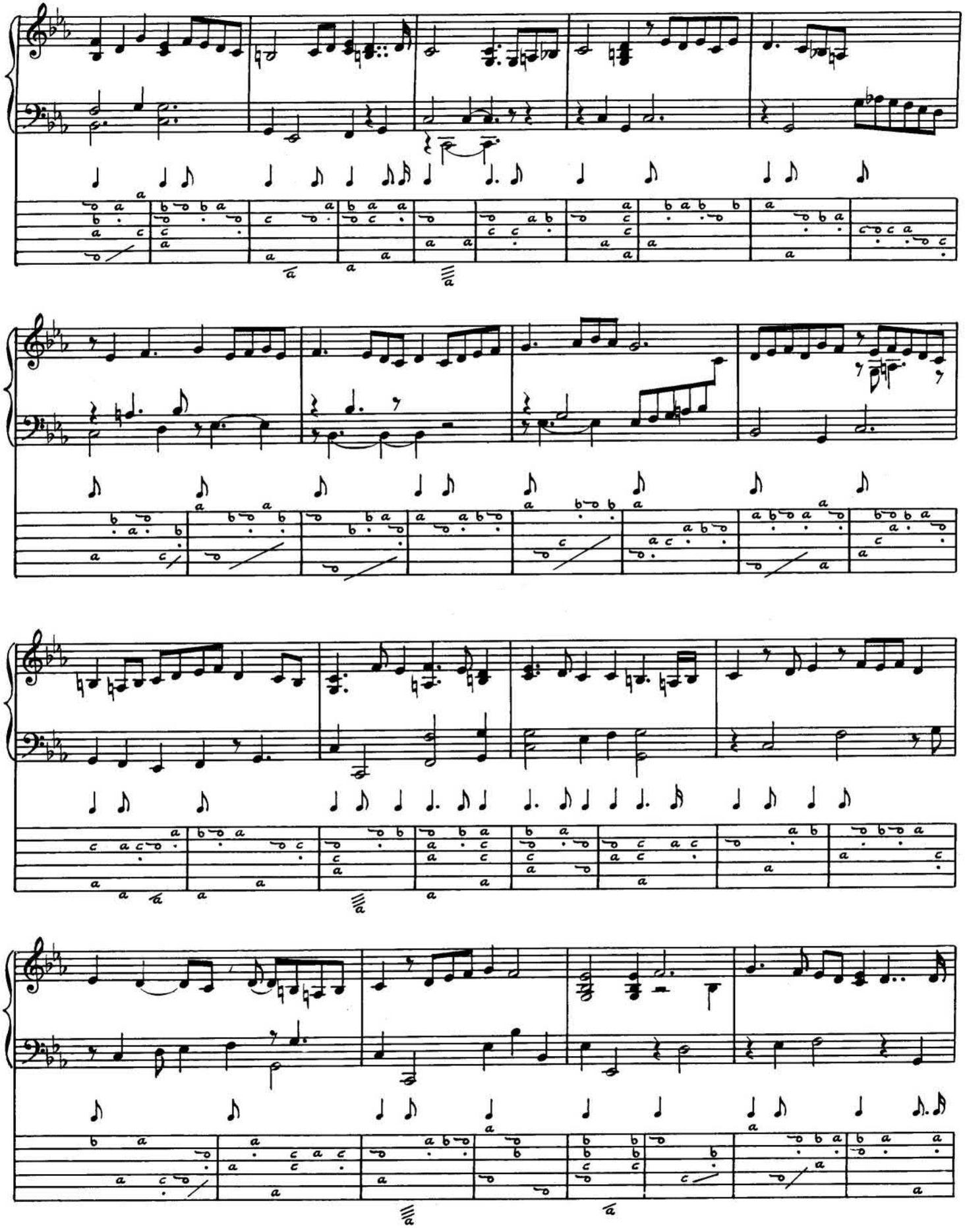


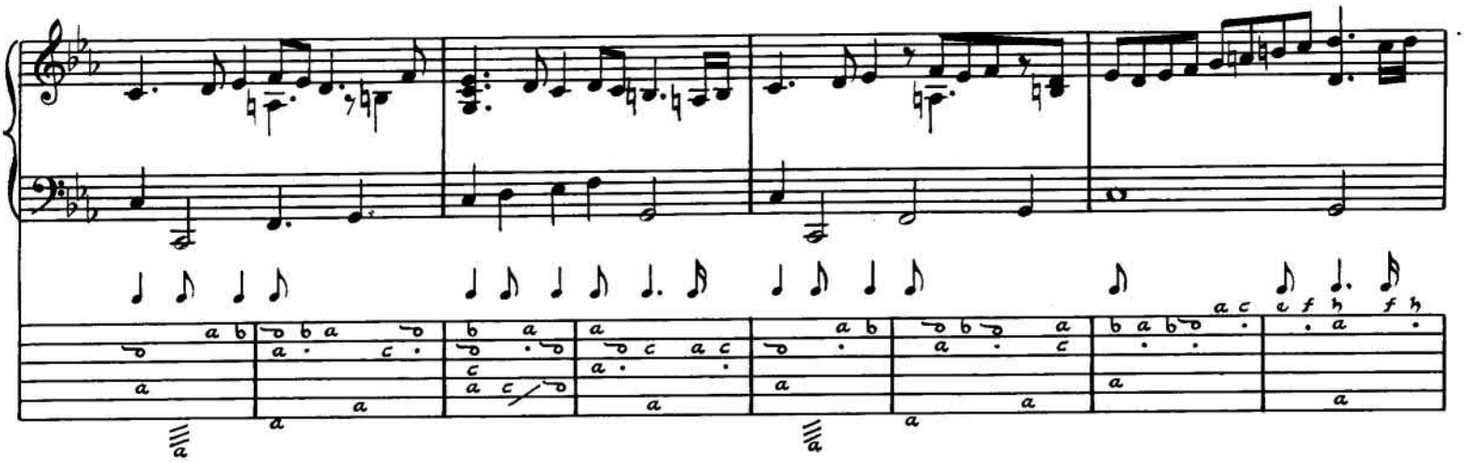


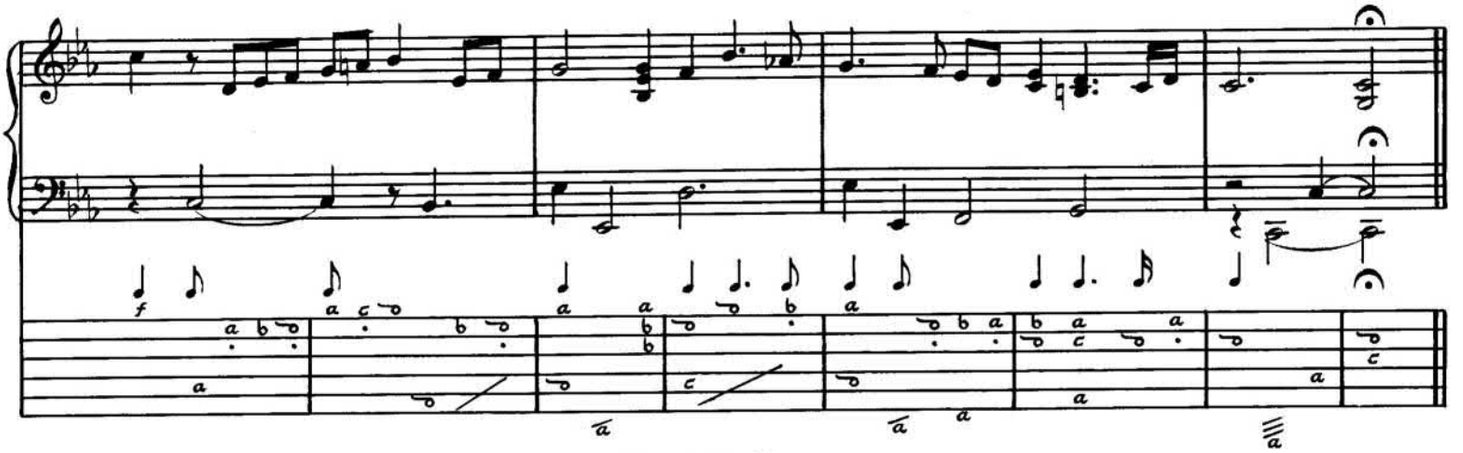


La Princesse



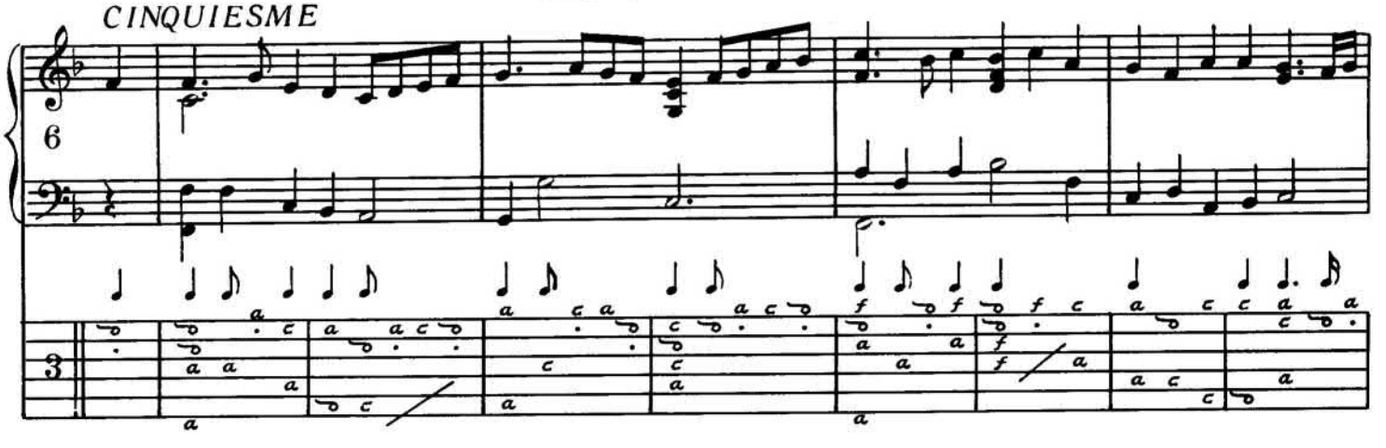


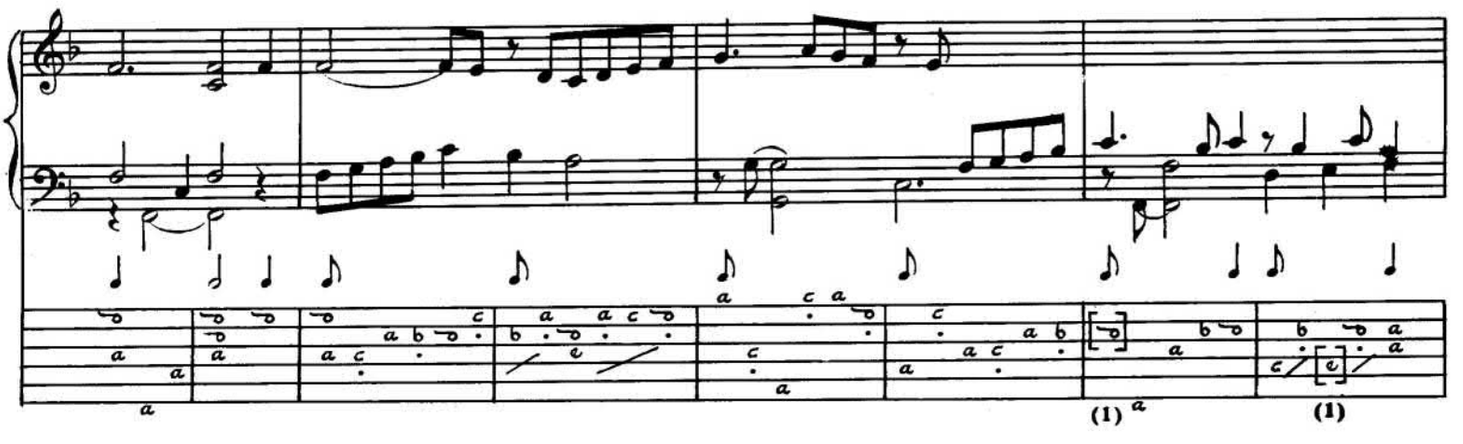




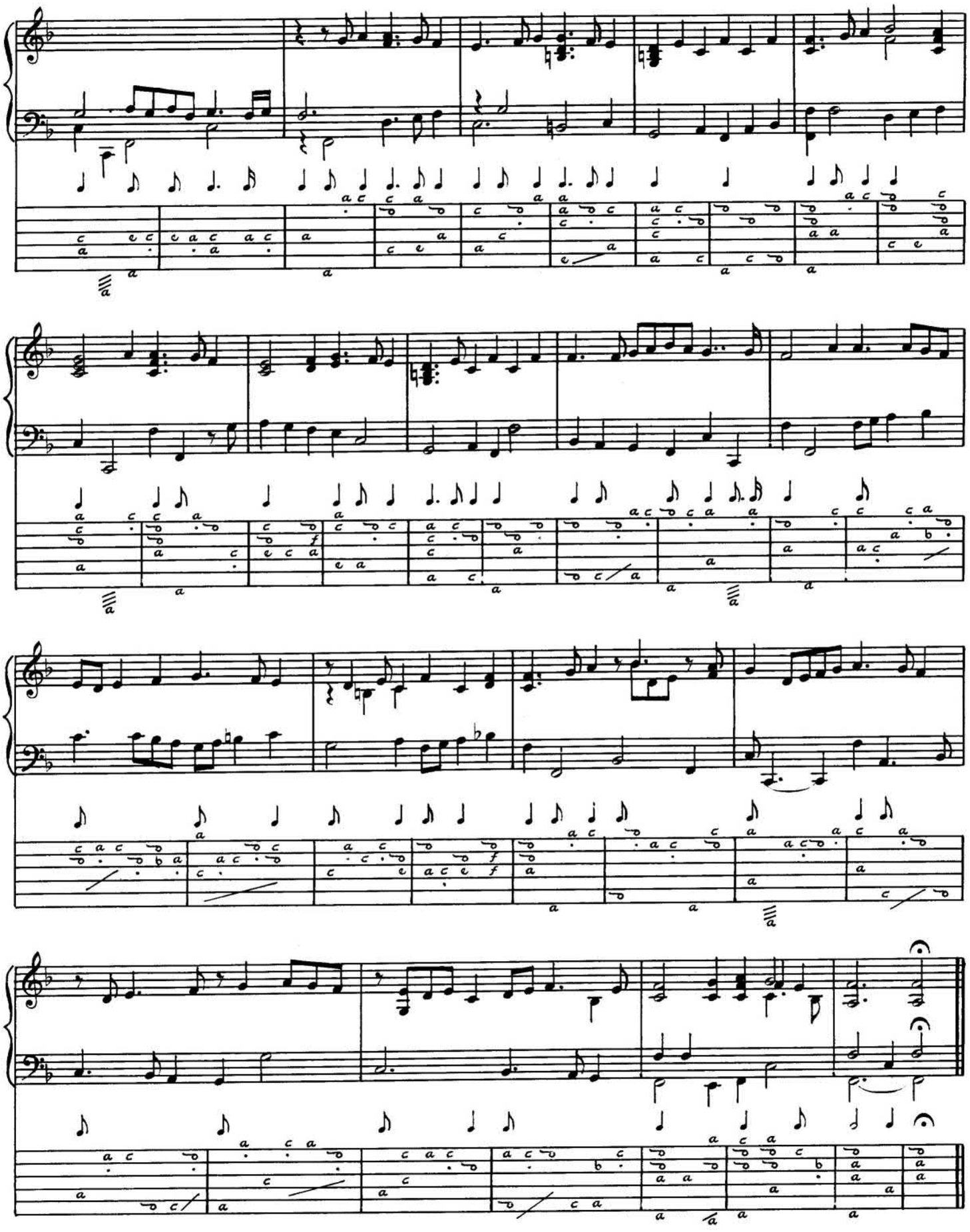
La Valette

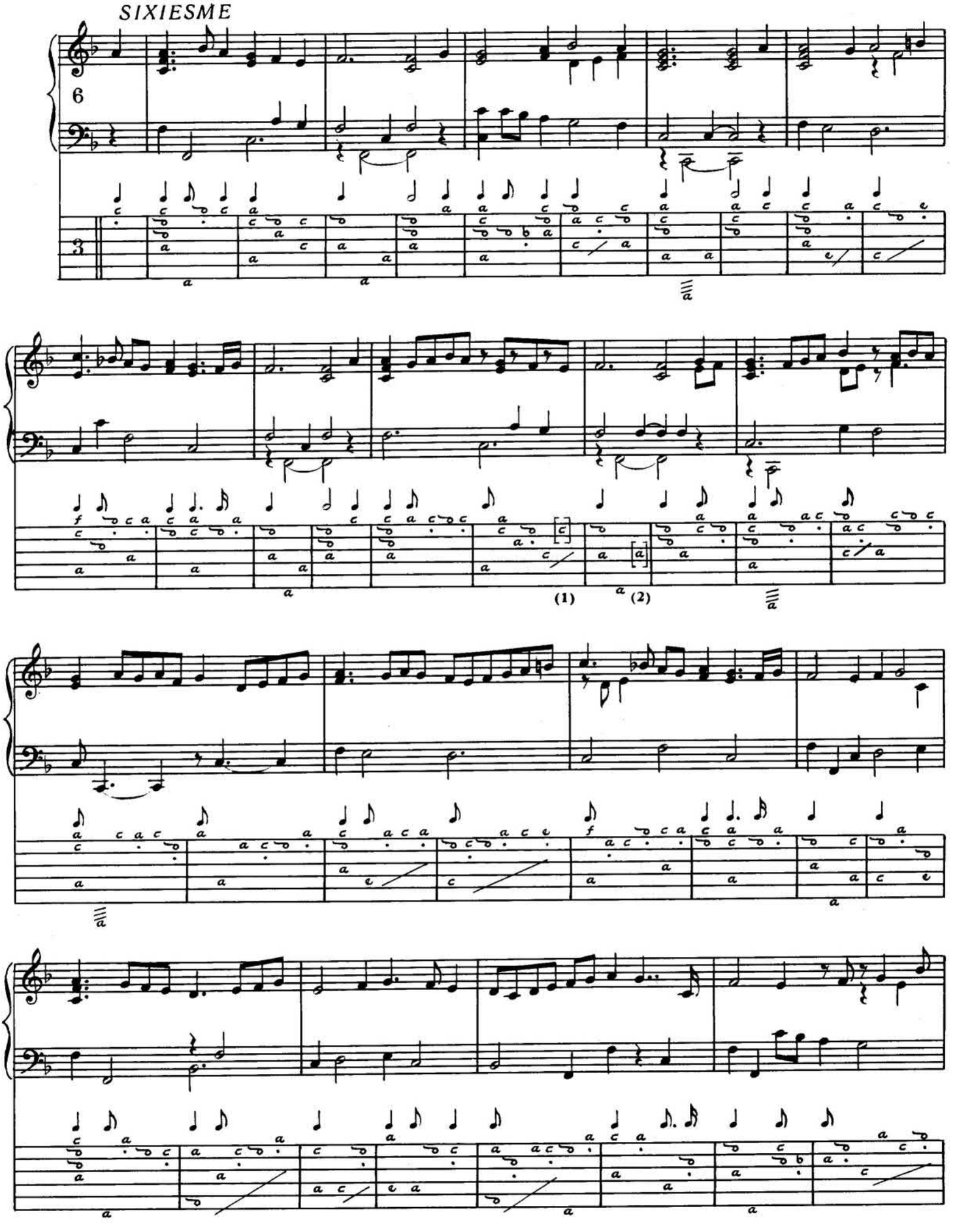
CINQUIESME



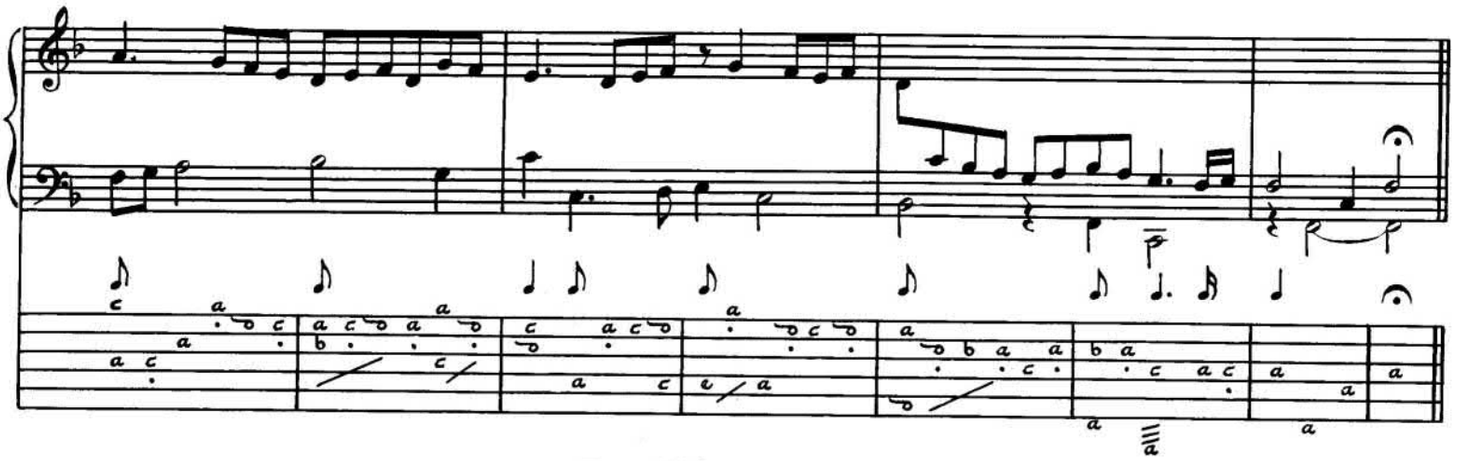


(1) Cette lettre est effacée dans l'original.

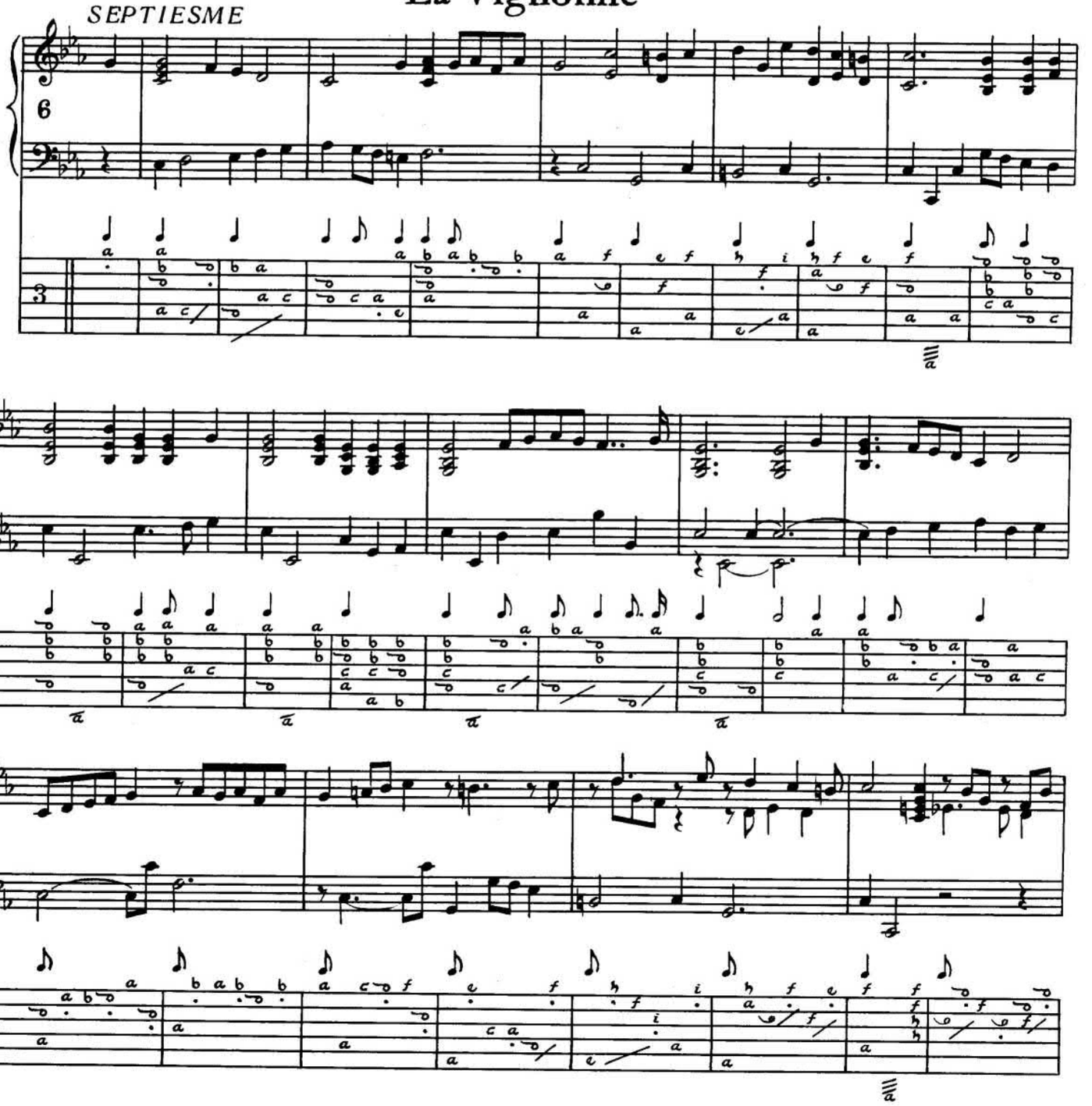


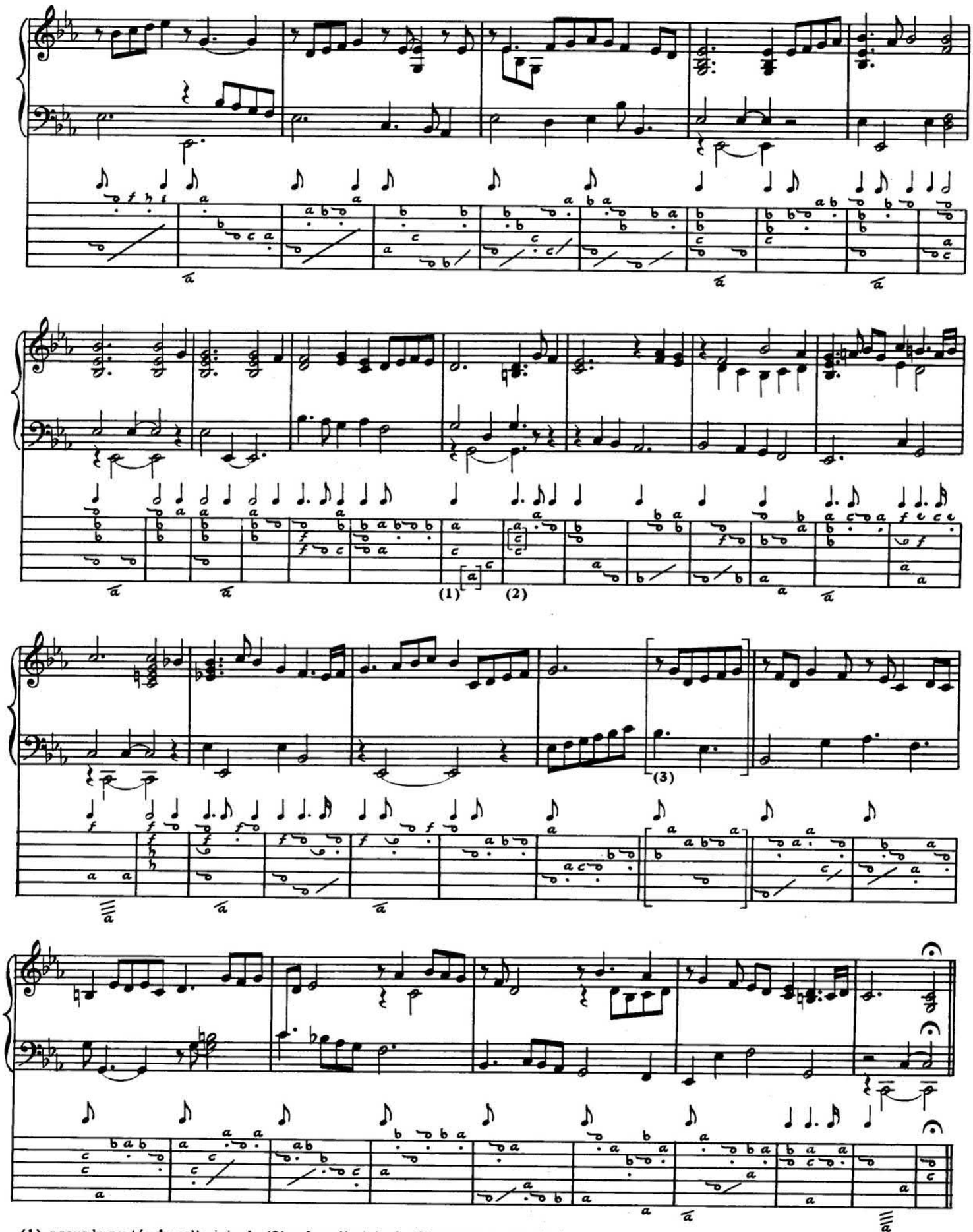


(1) Cette lettre est effacée dans l'original. (2) *c* dans l'original.



La Vignonne

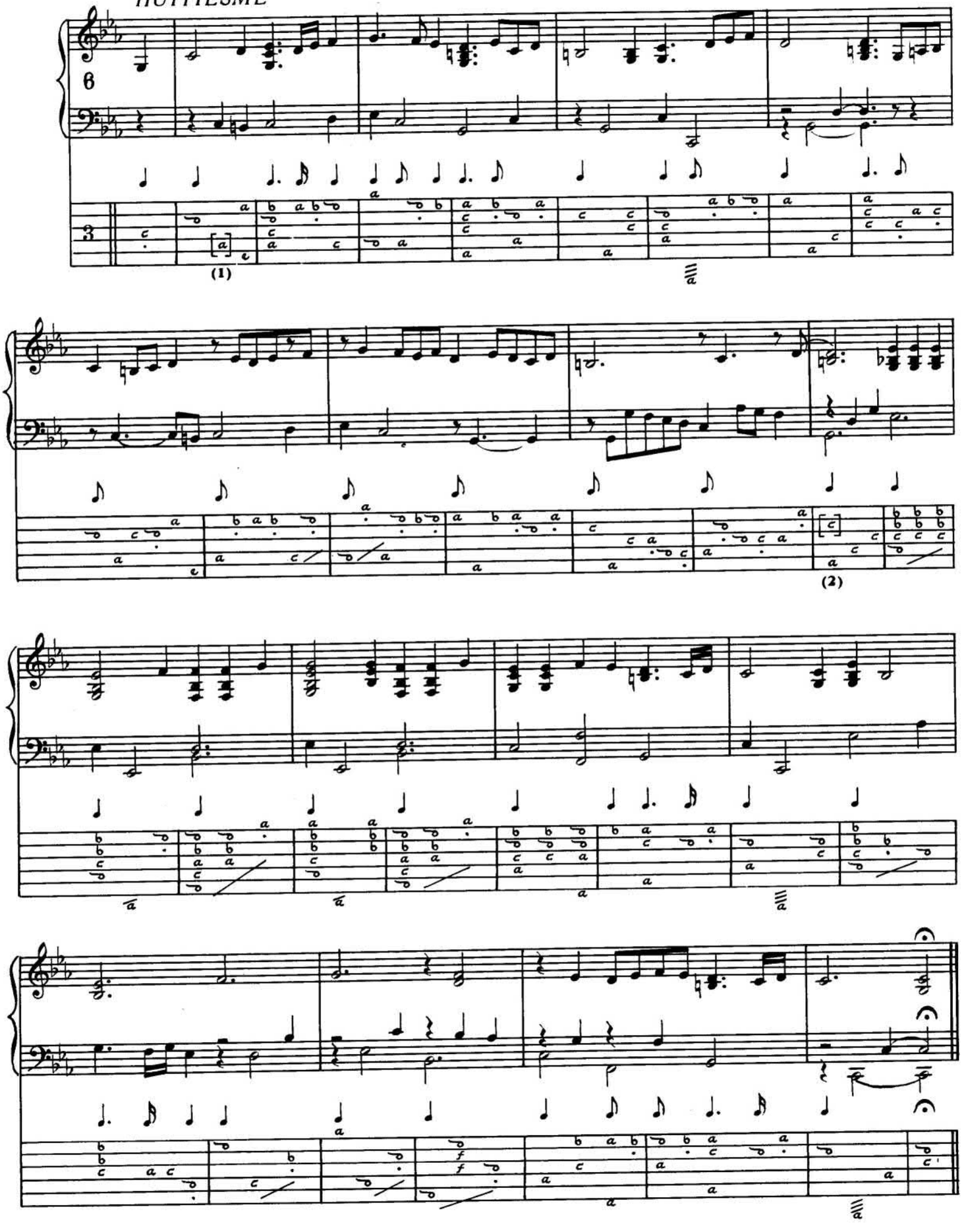




(1) *a* sous la portée dans l'original (2) *a* dans l'original (3) mesure reconstituée

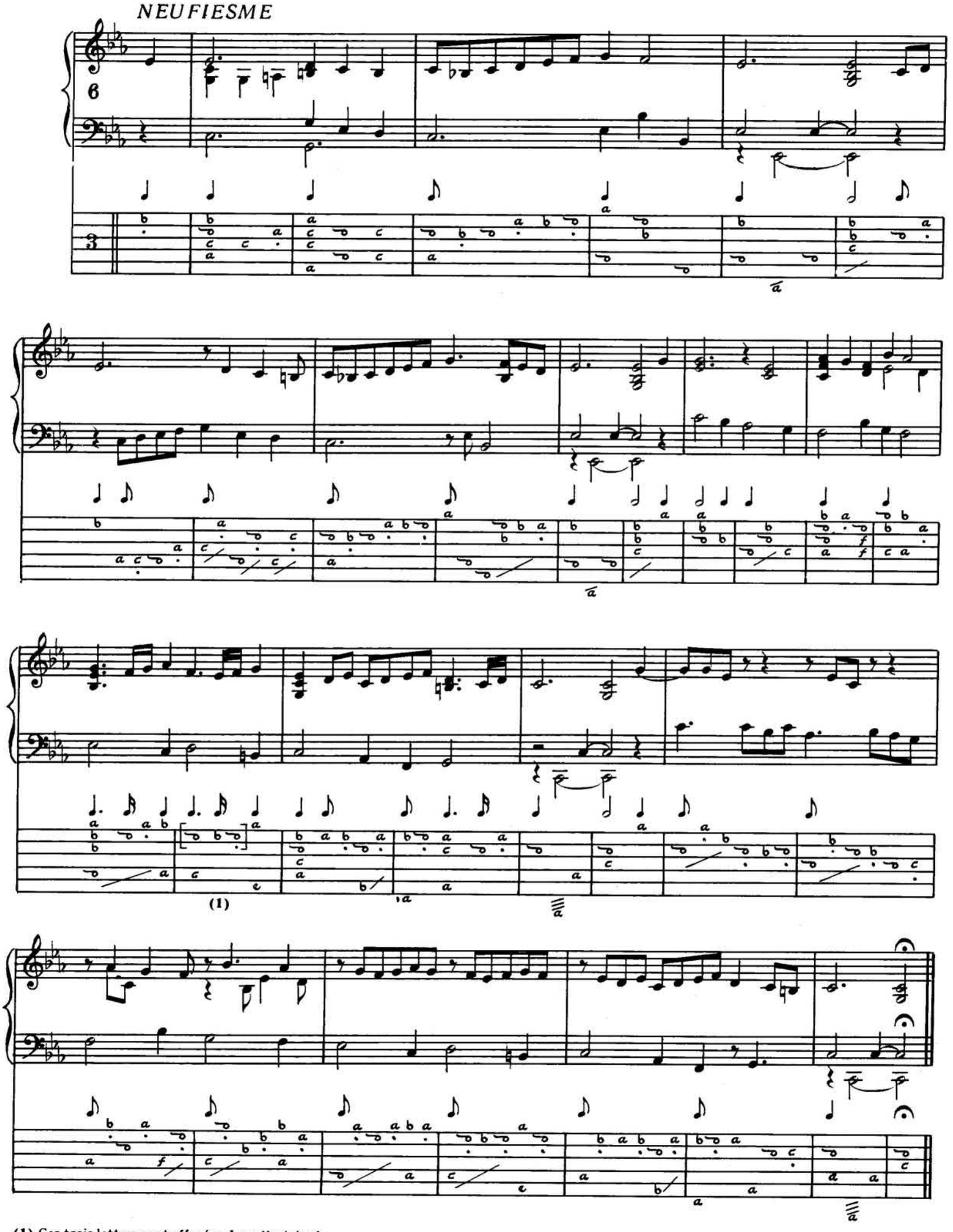
L'Espagnolle

HUITIESME

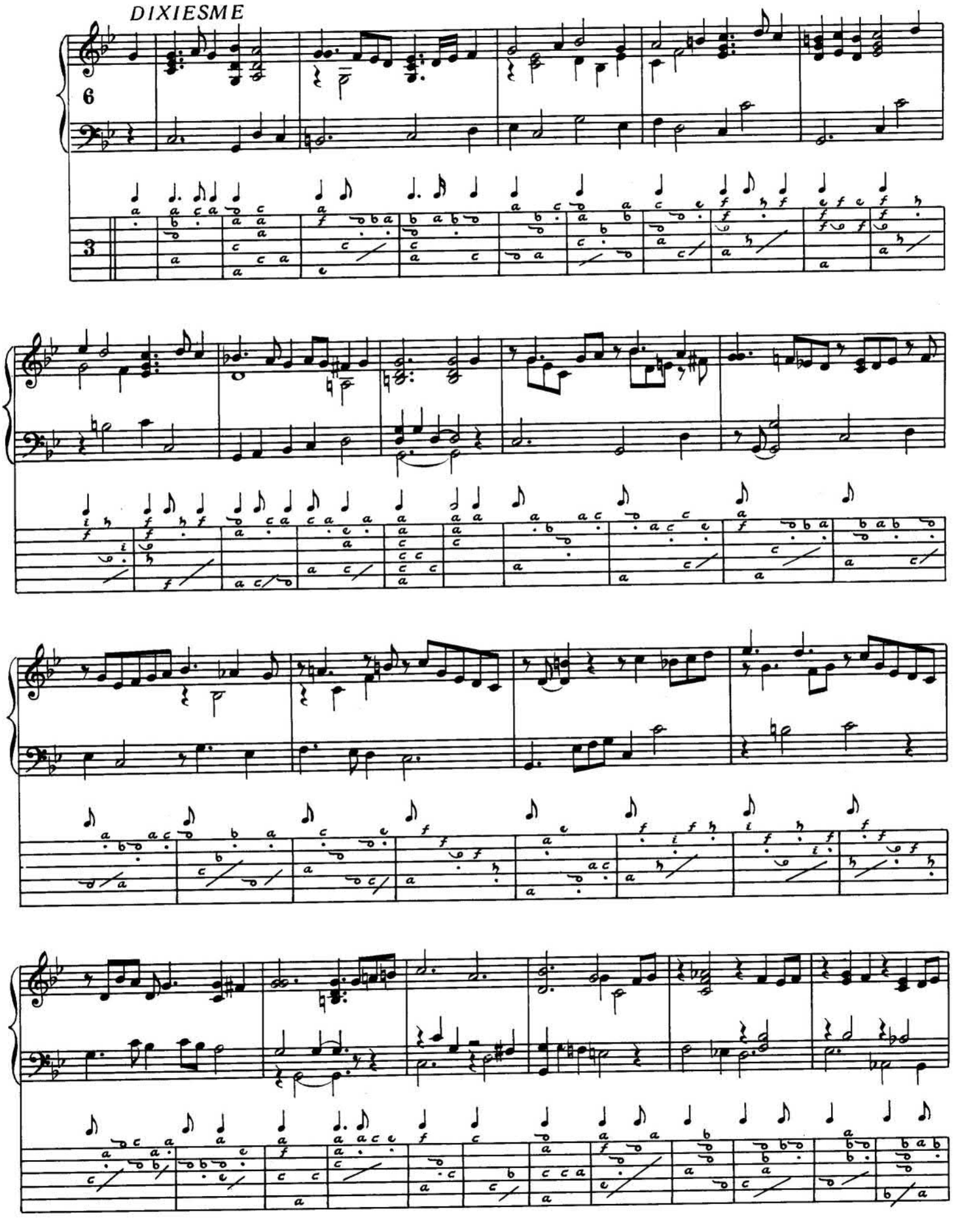


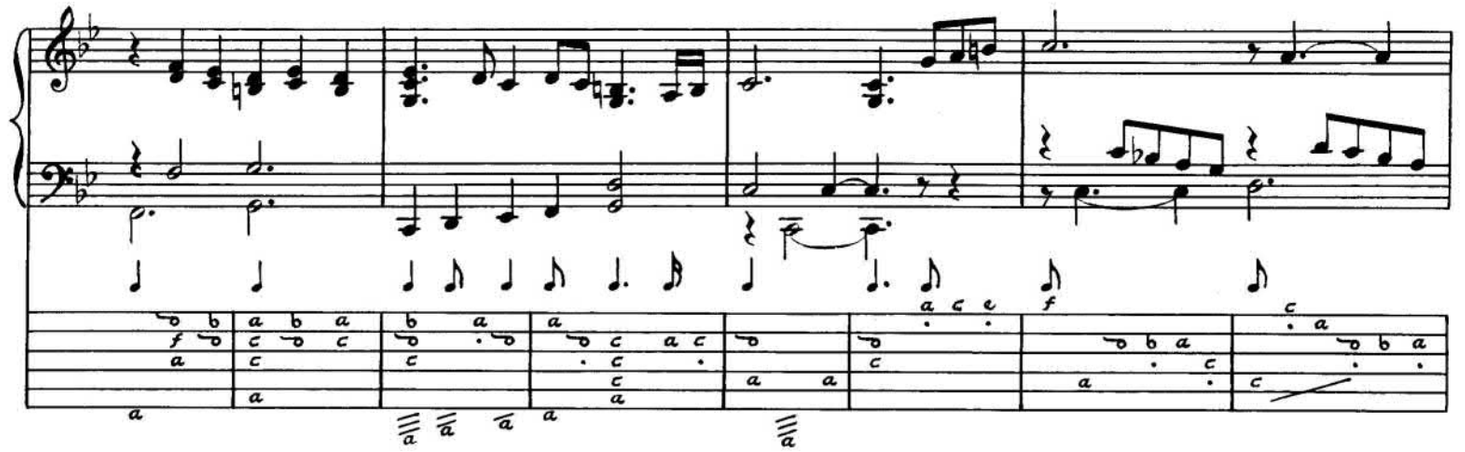
(1) Original *a* 4me corde. (2) Cette lettre est effacée dans l'original.

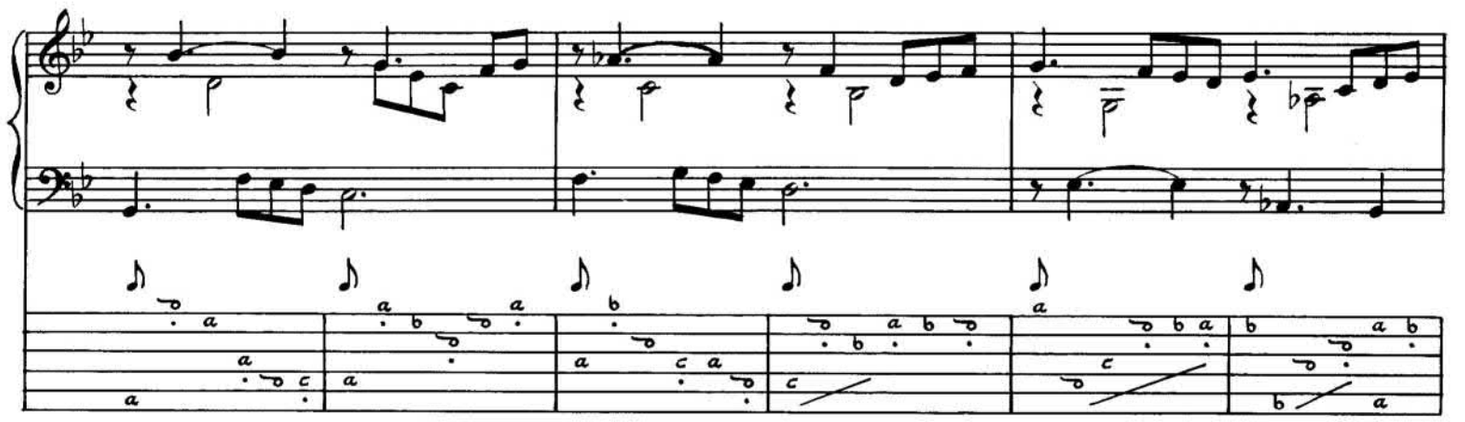
NEUFIESME

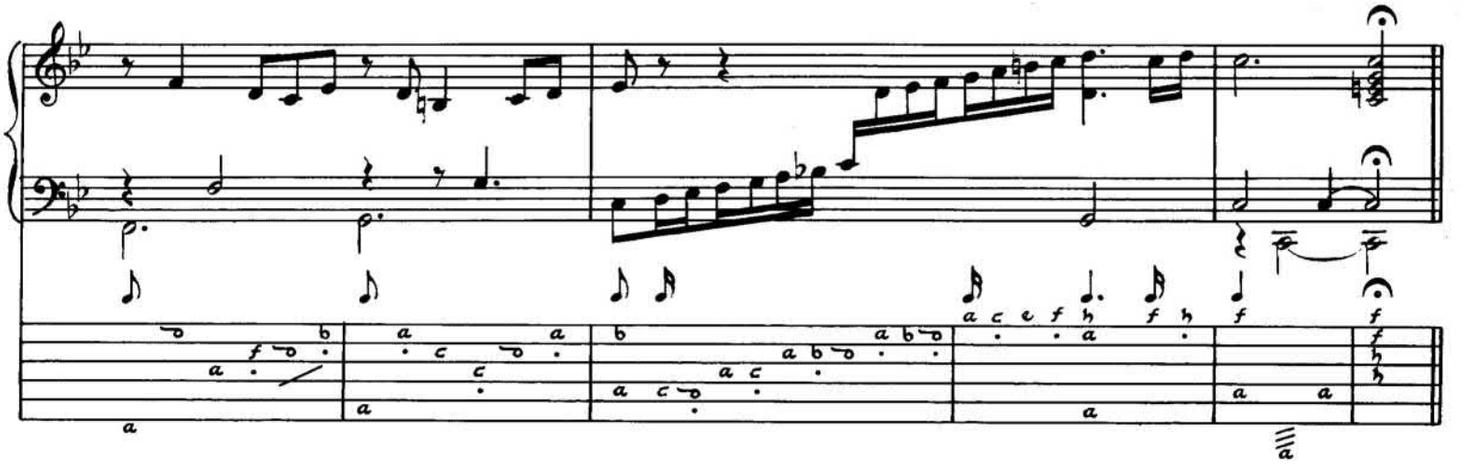


(1) Ces trois lettres sont effacées dans l'original.

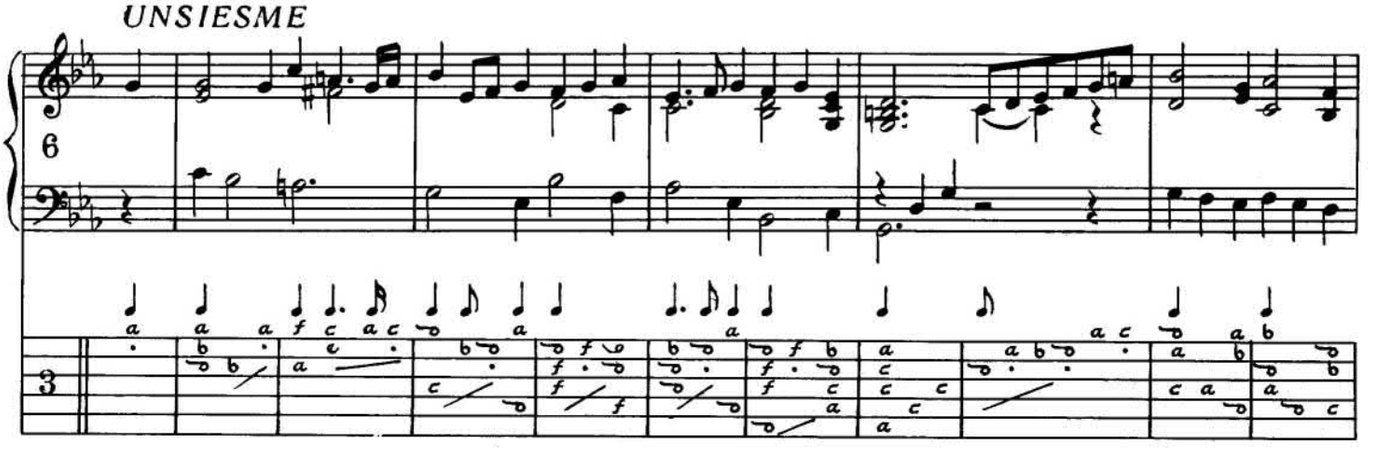

DIXIESME

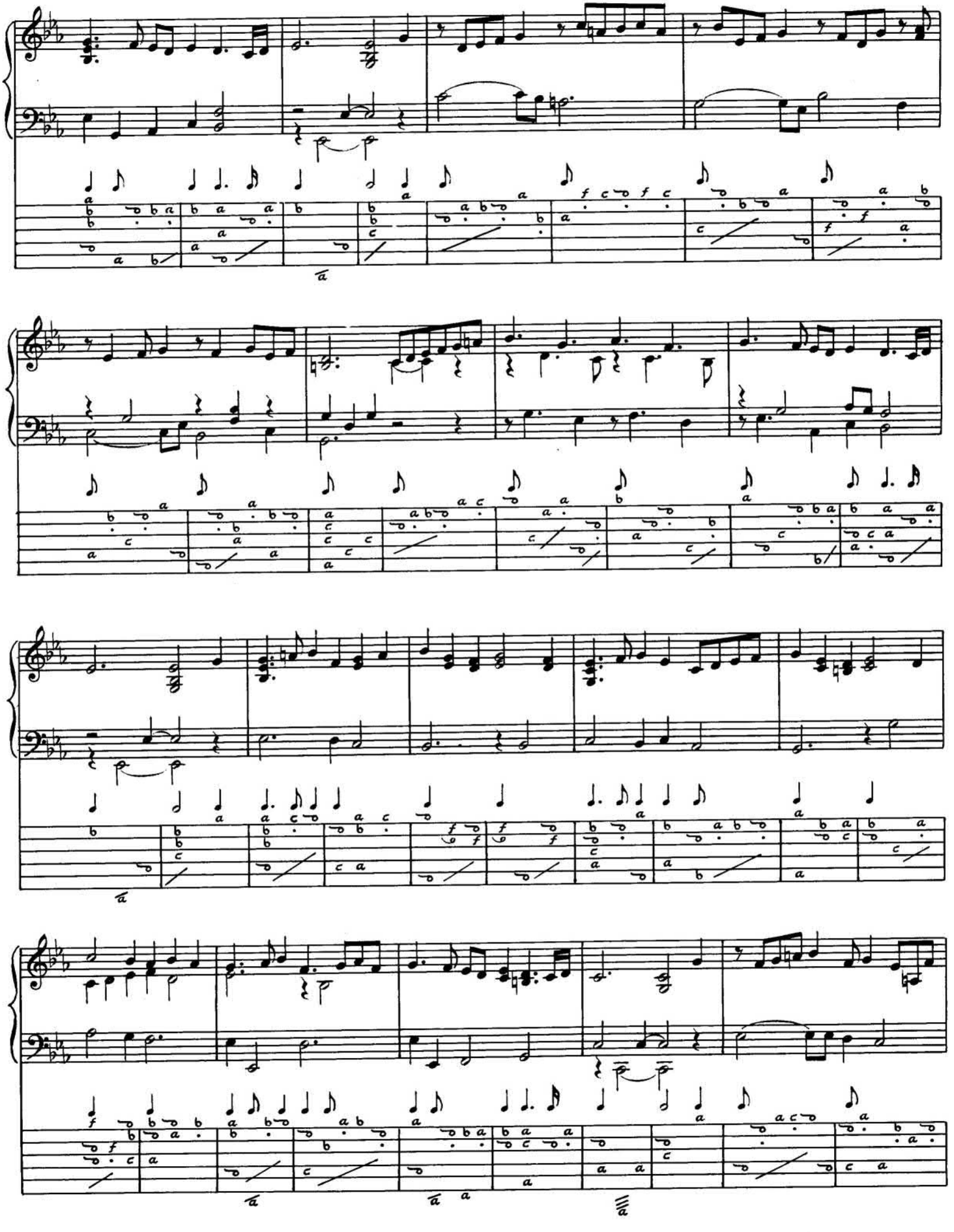


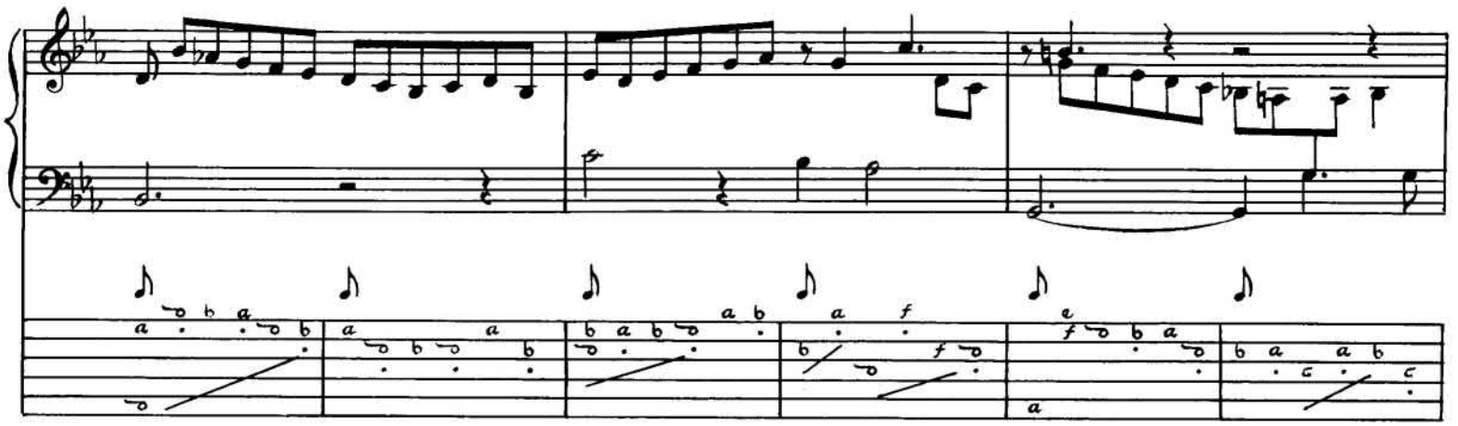


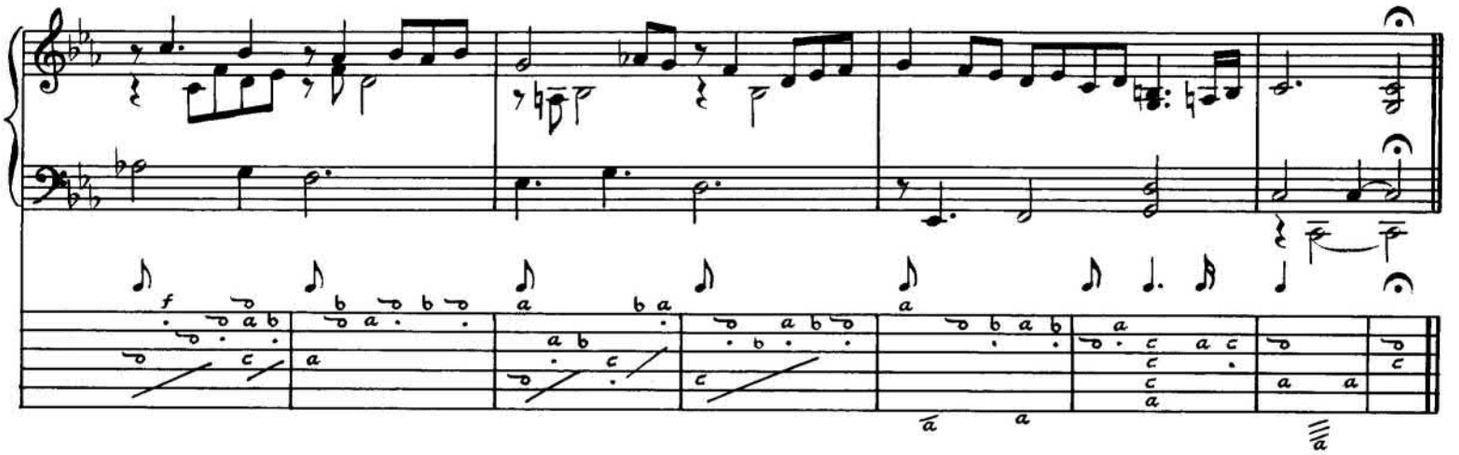


UNSIESME



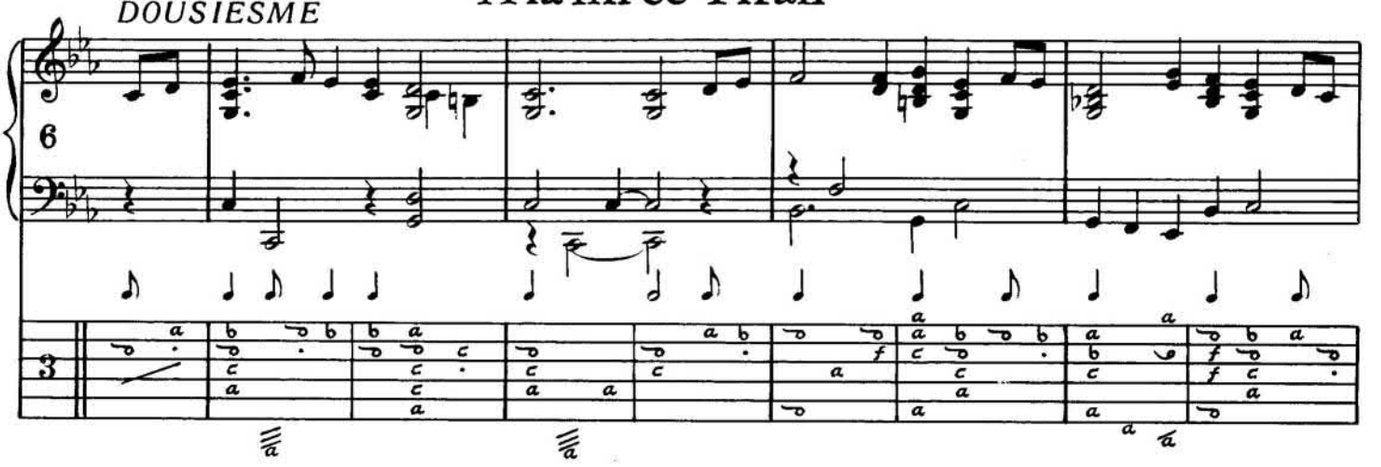


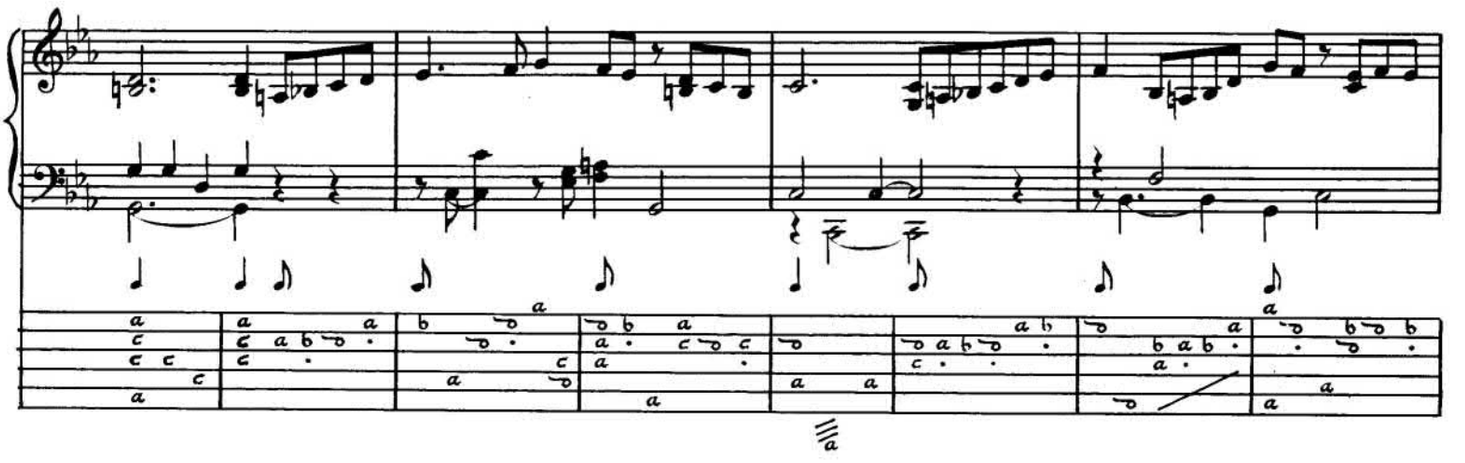


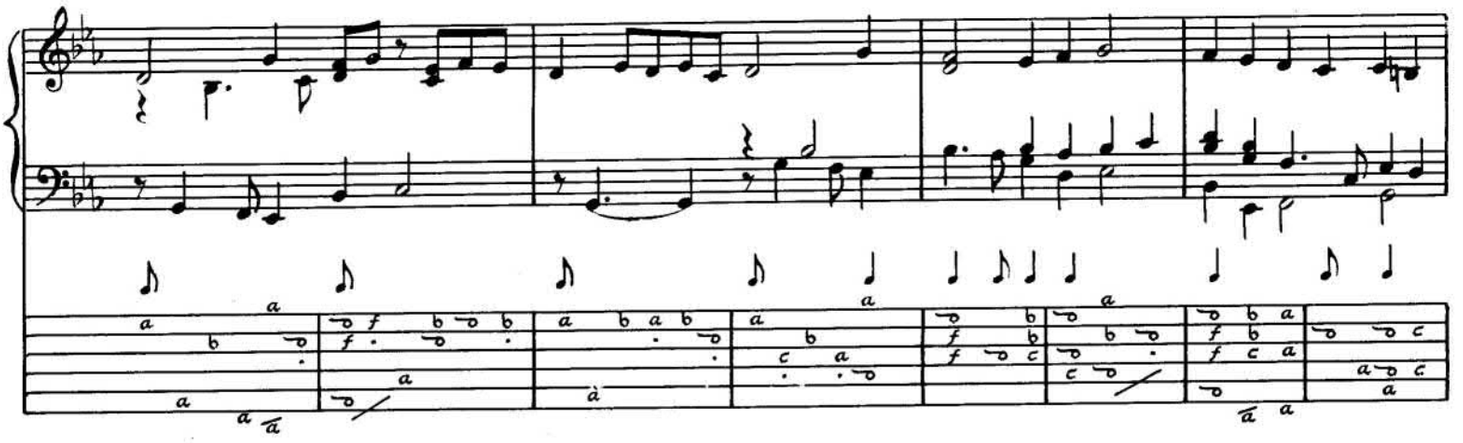


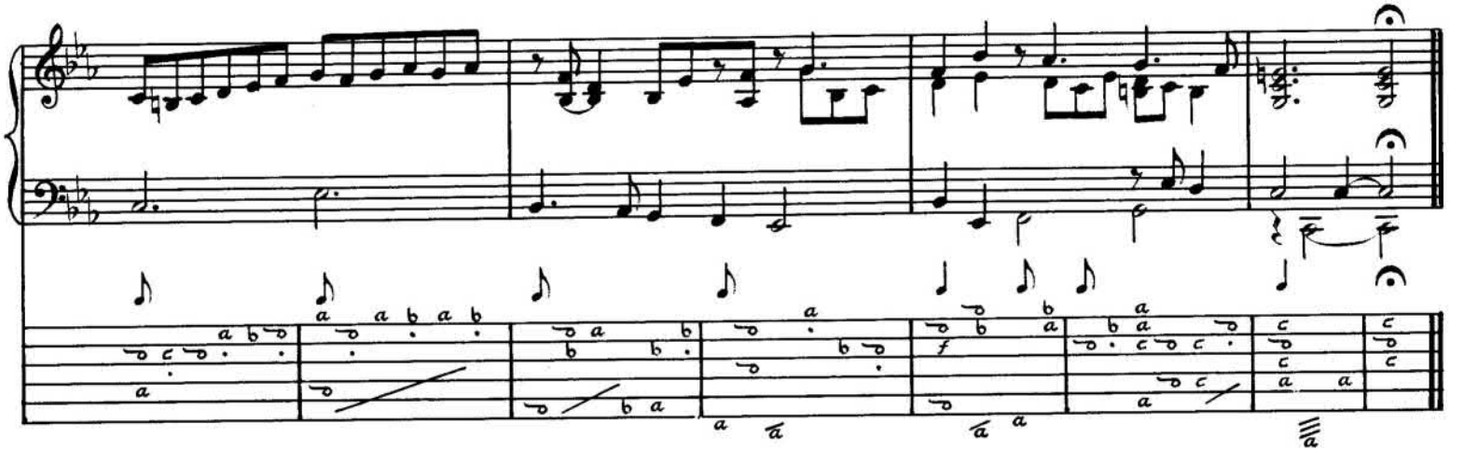
A la fin ce Tiran

DOUSIESME

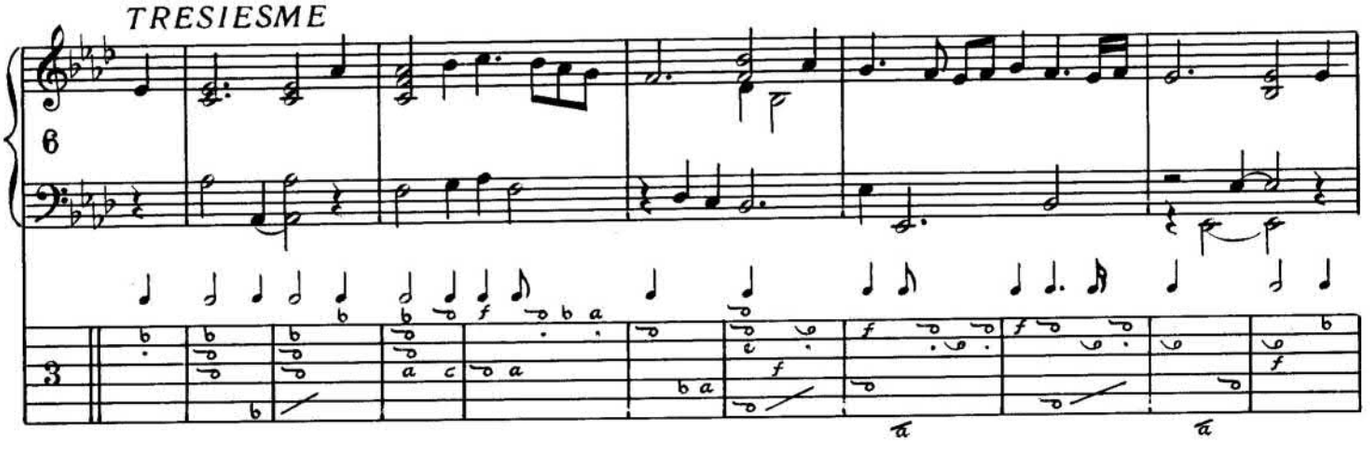


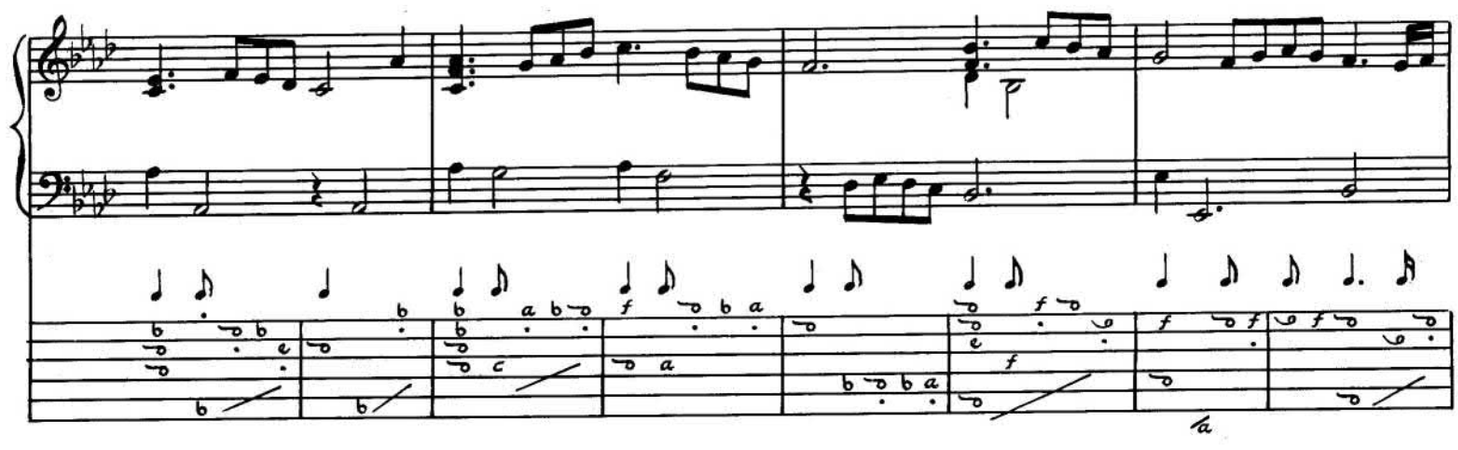


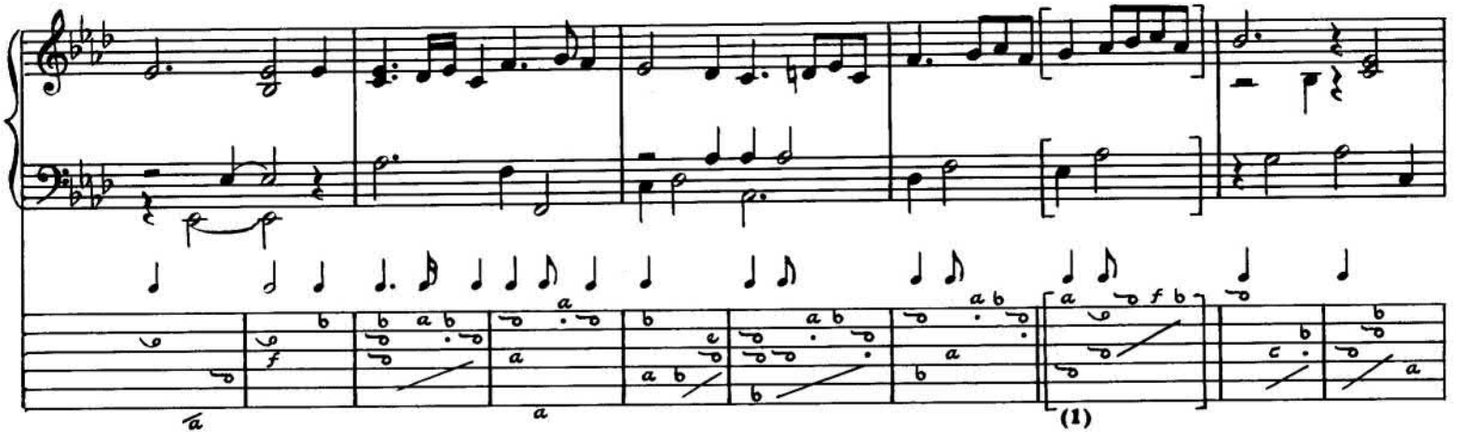


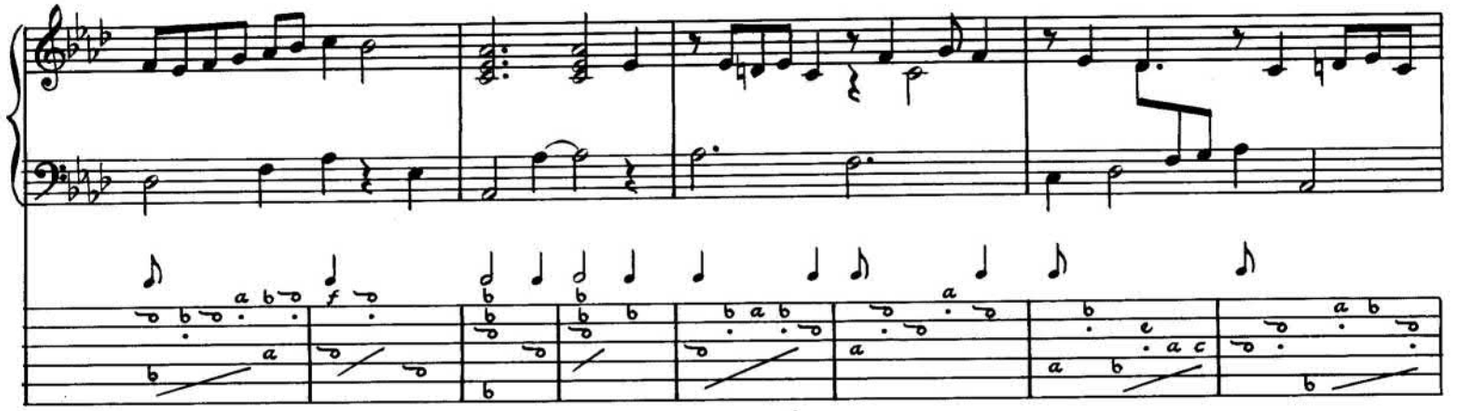


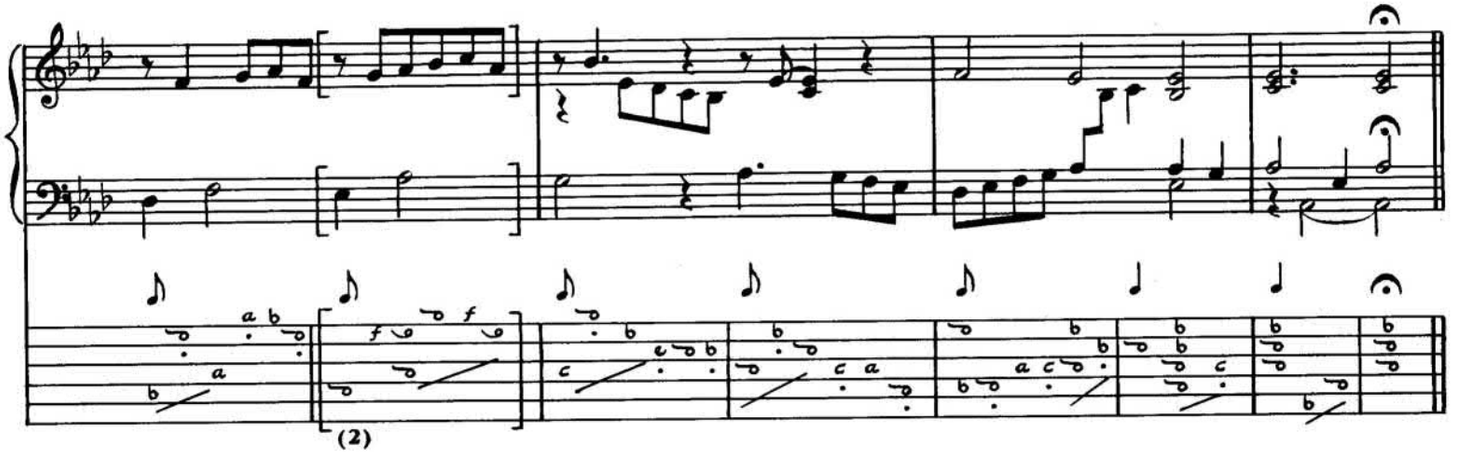
TRESIESME



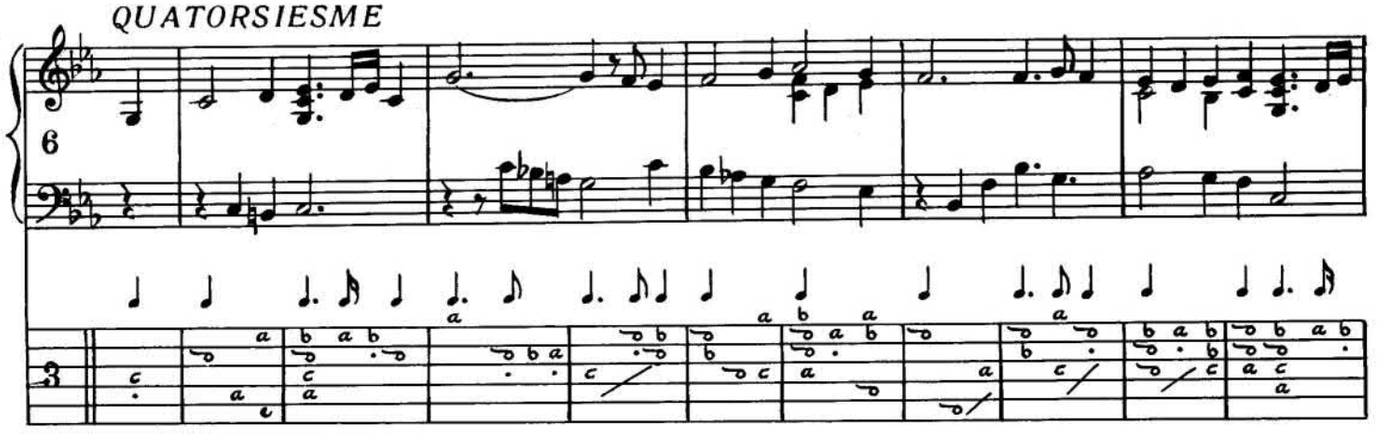




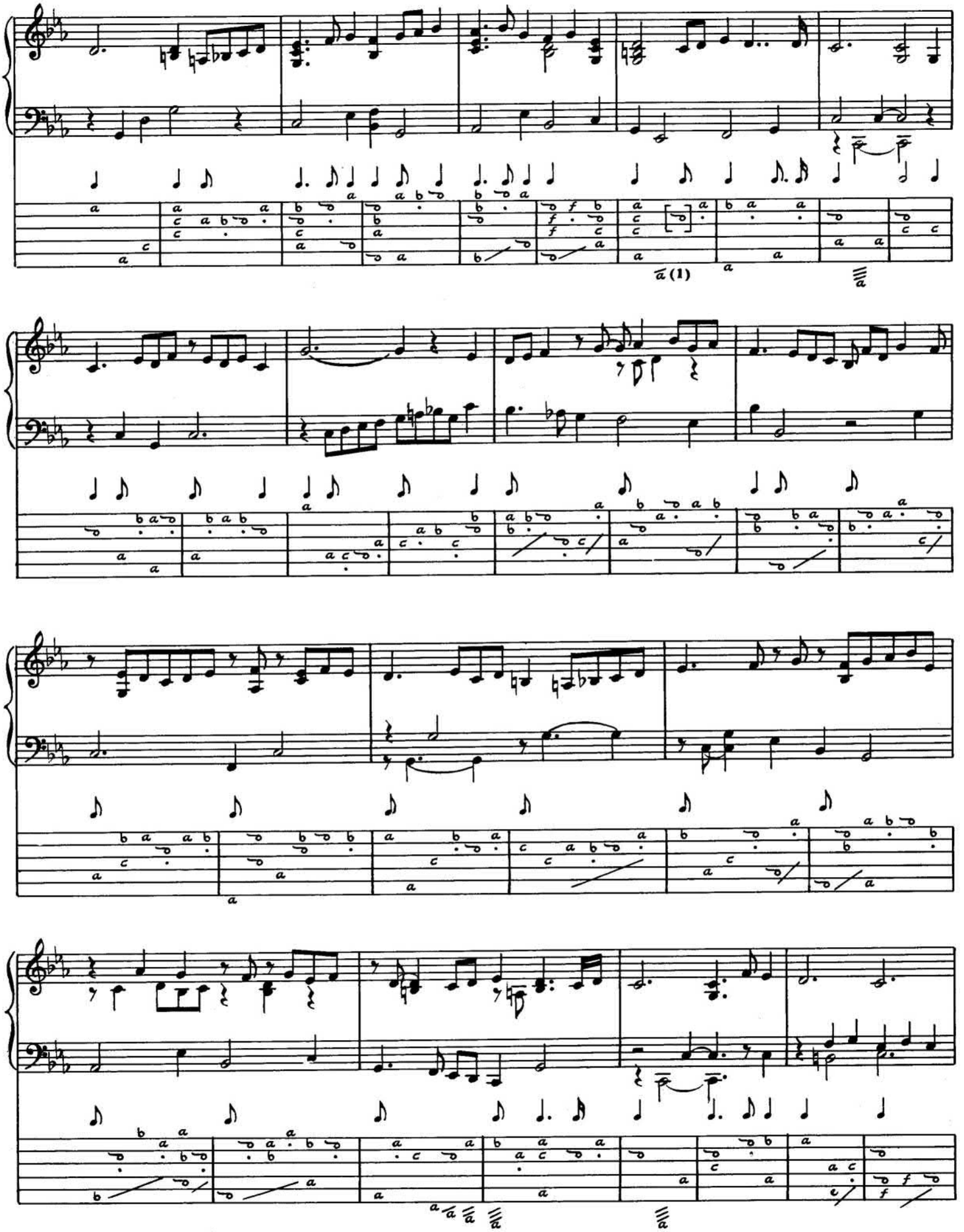




QUATORSIESME



(1) et (2) Mesures manquantes reconstituées.



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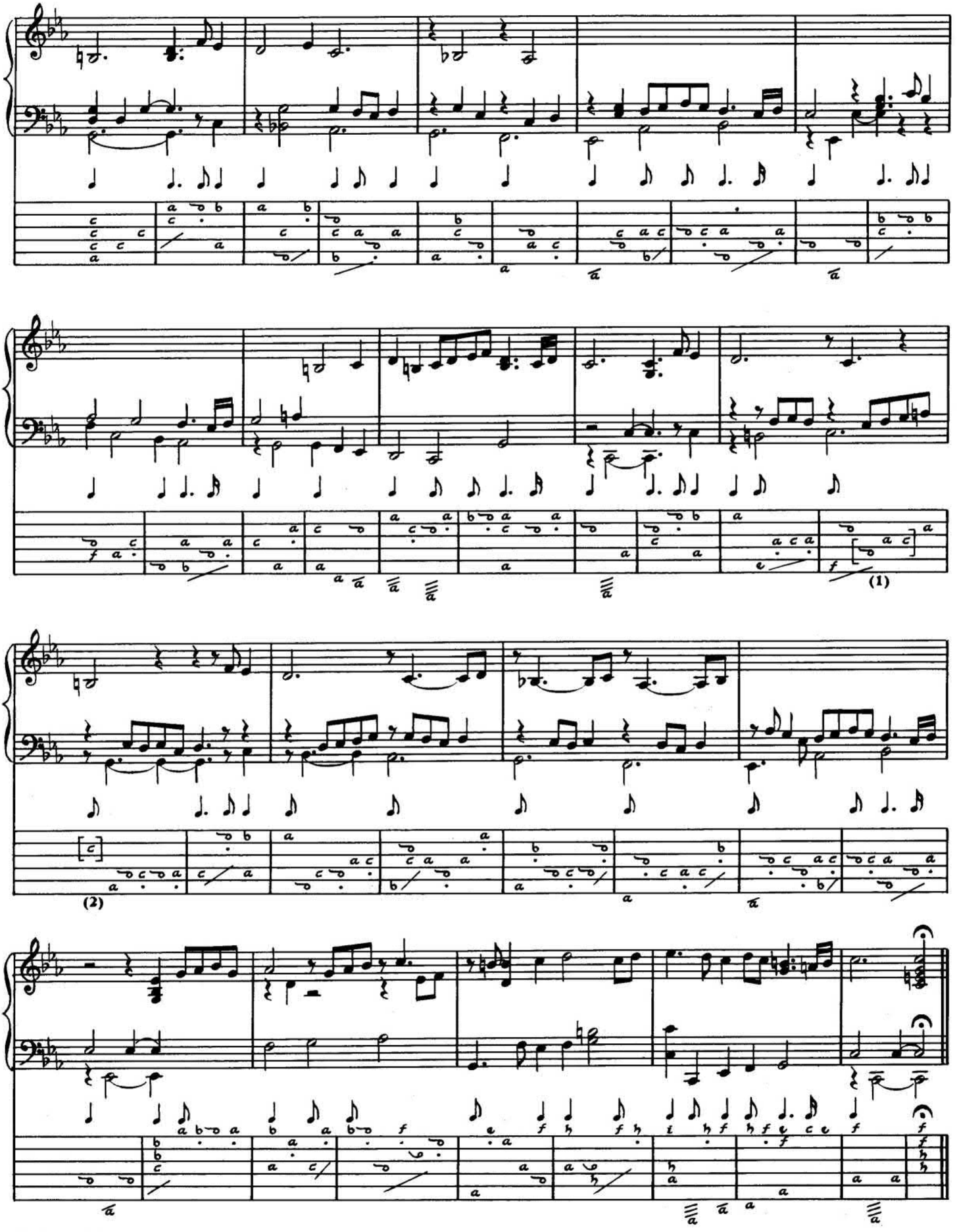

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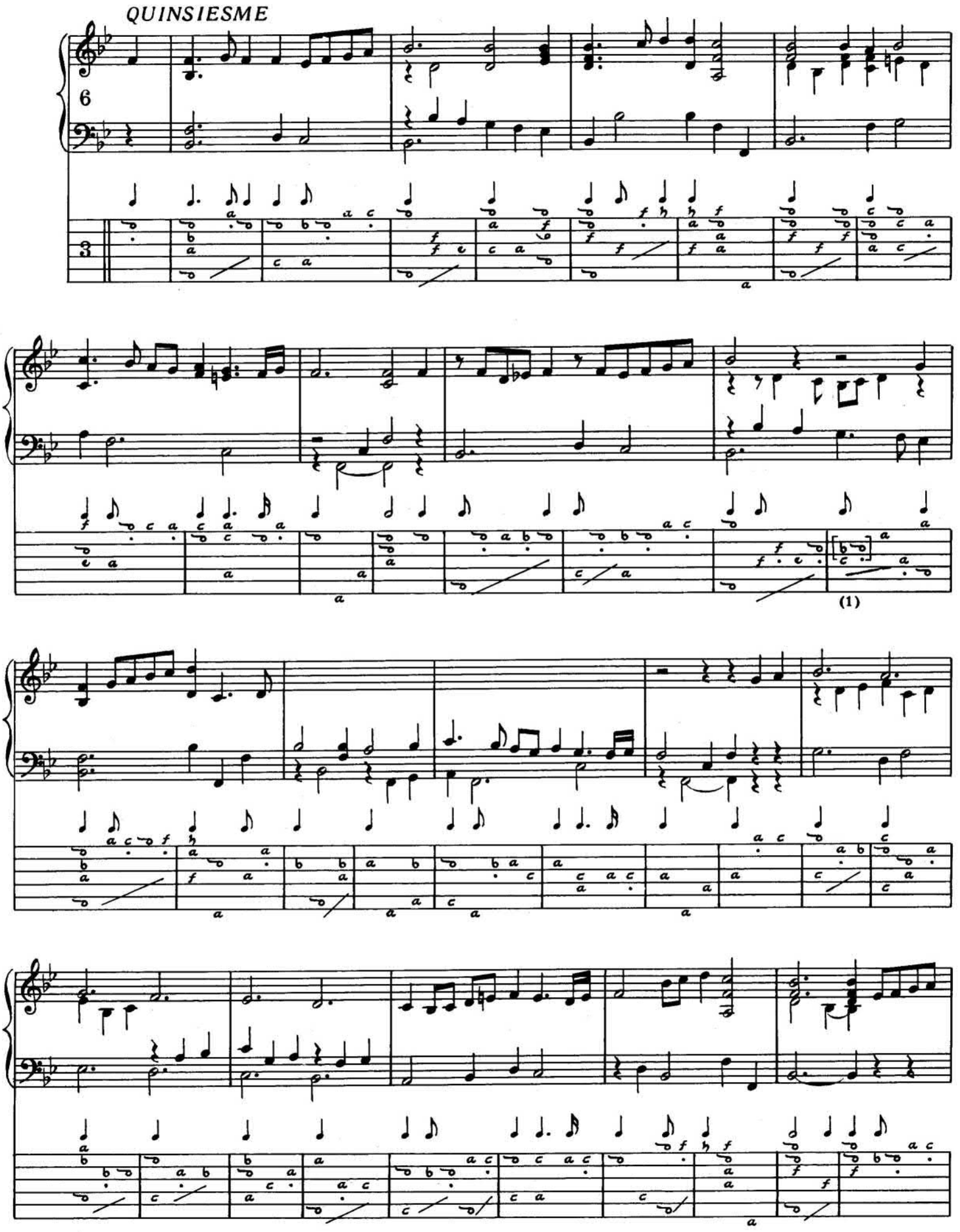

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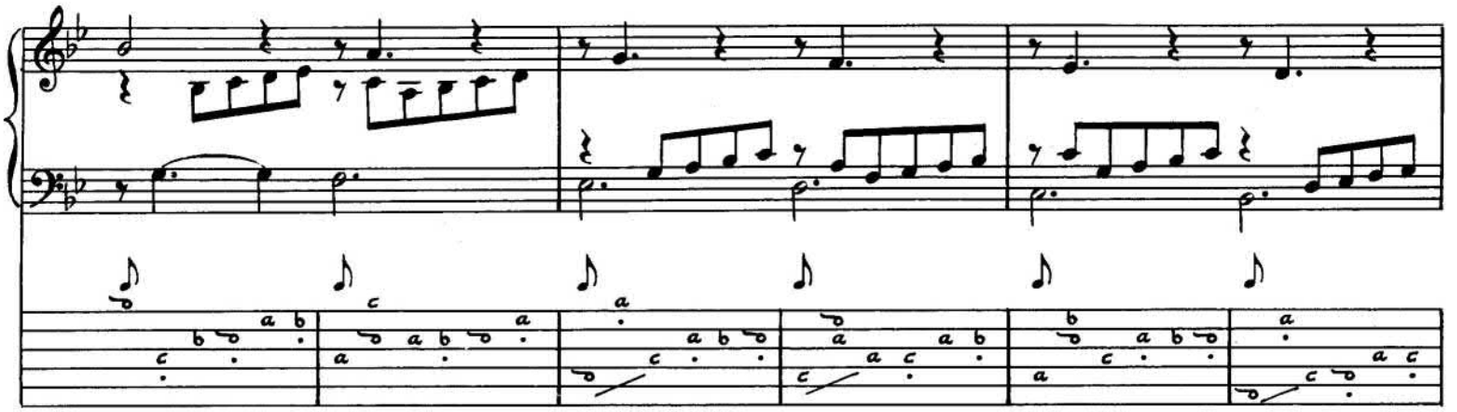
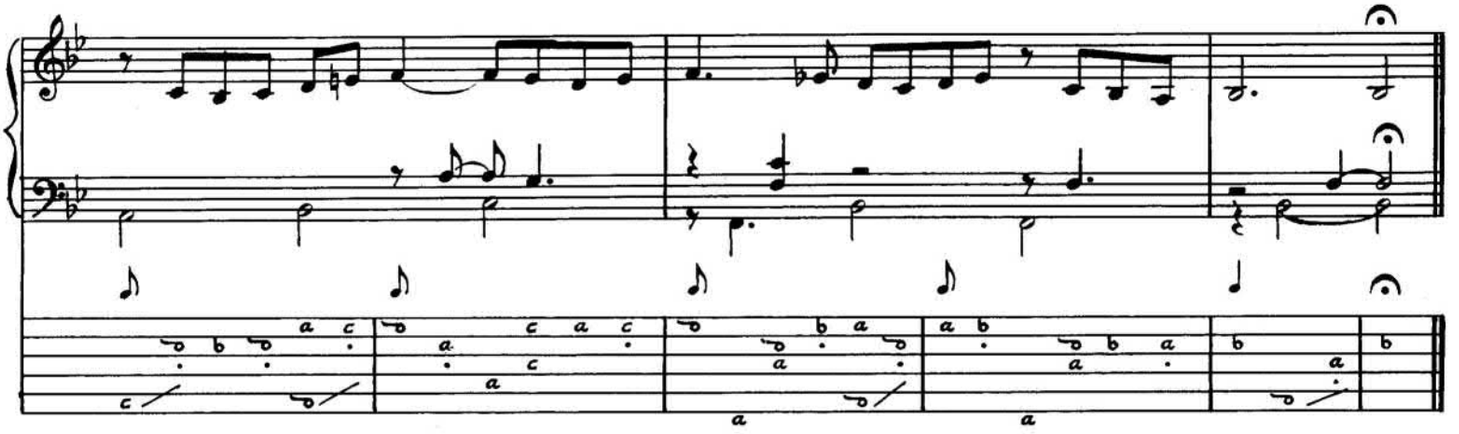
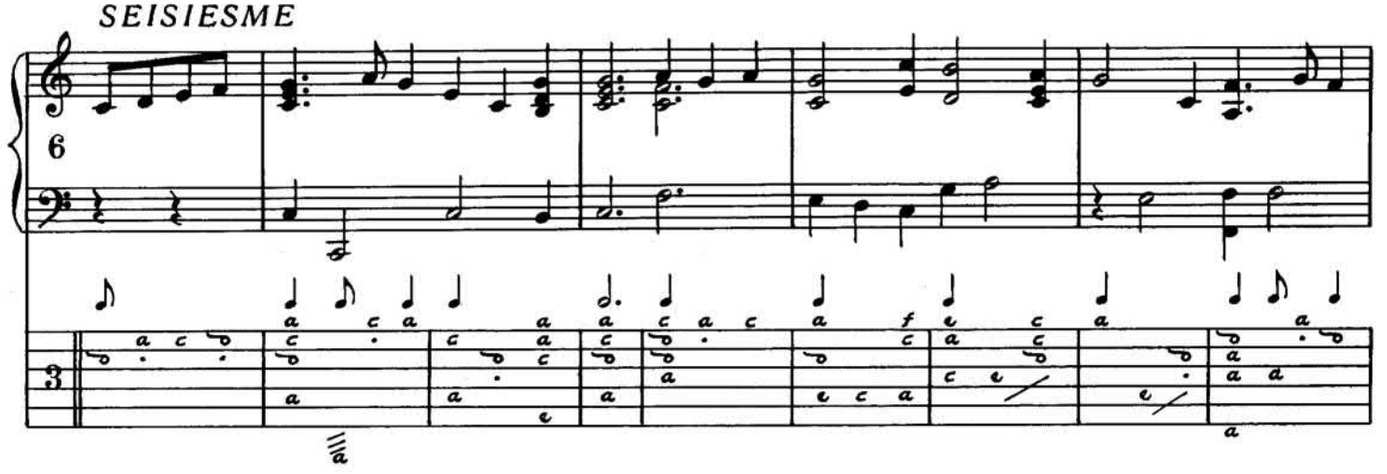
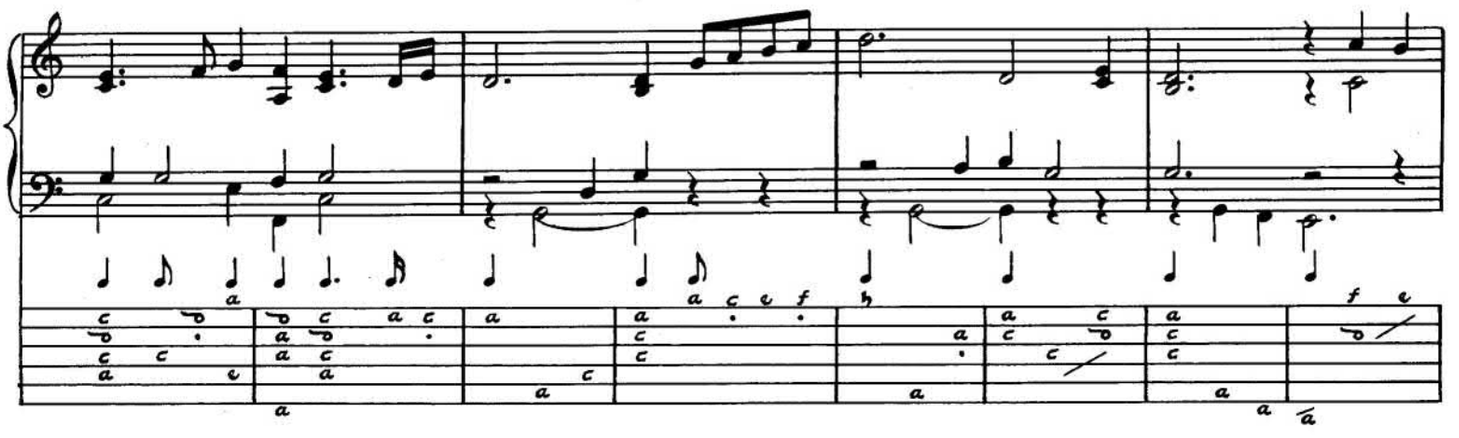
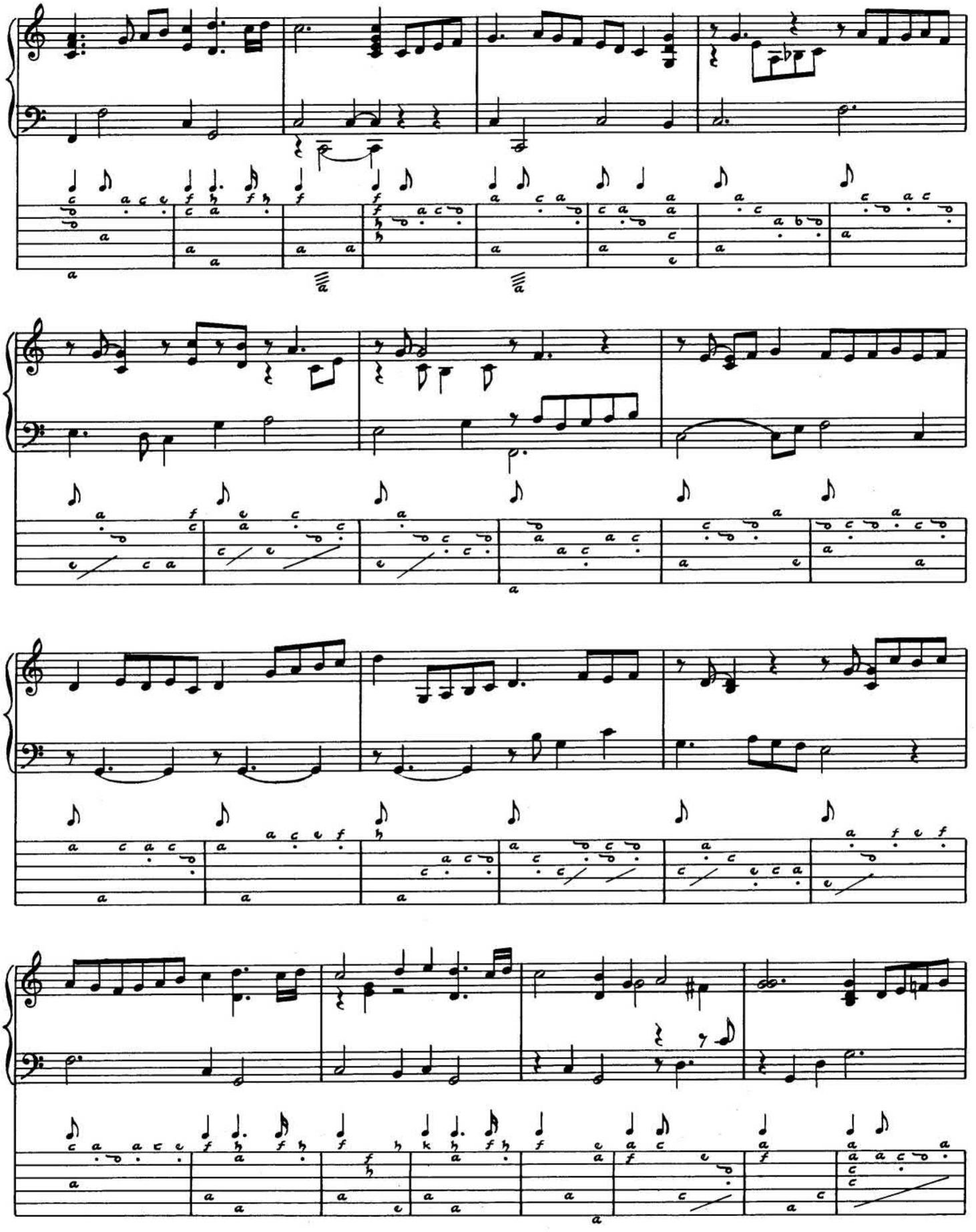


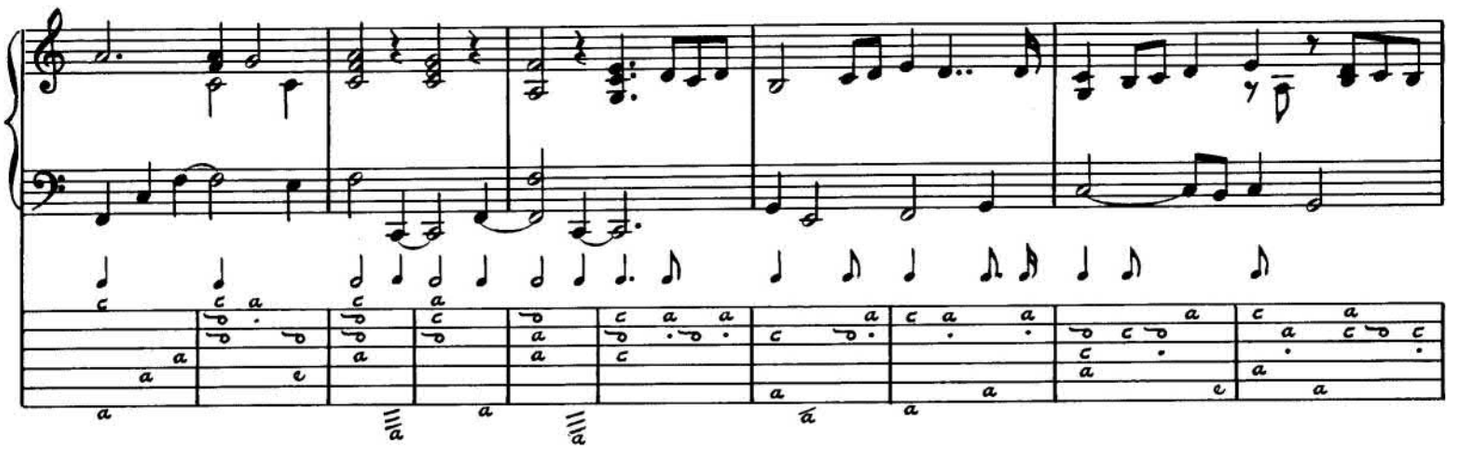


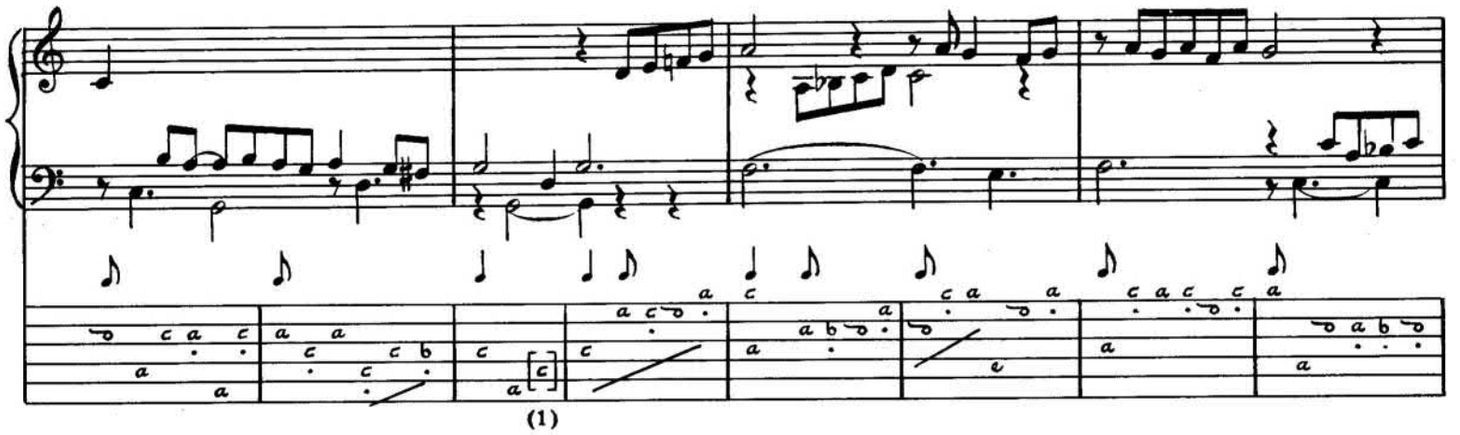
SEISIESME



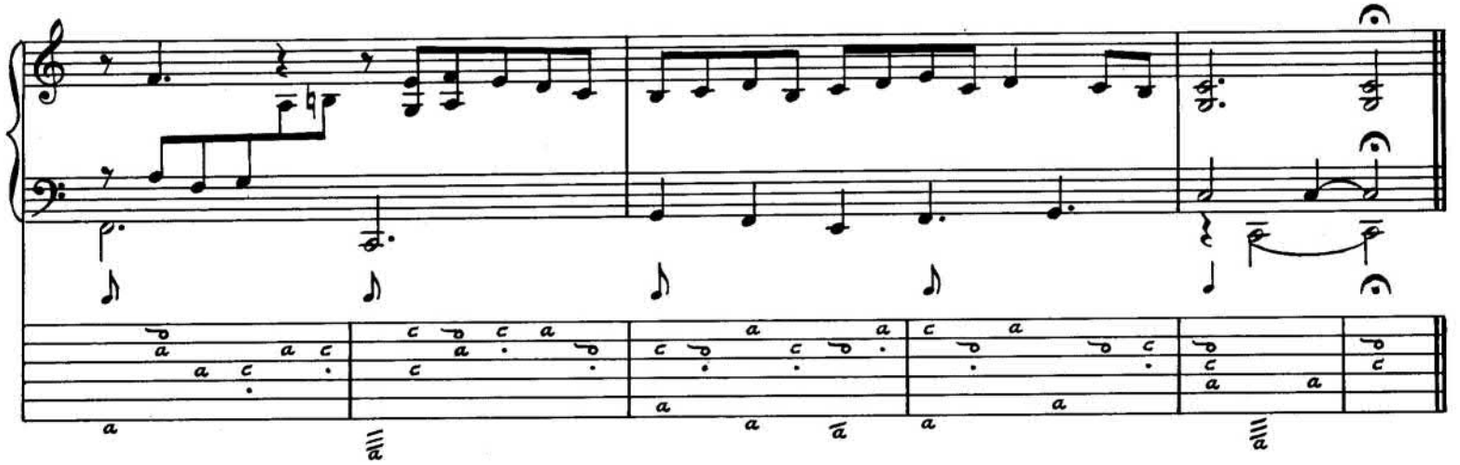


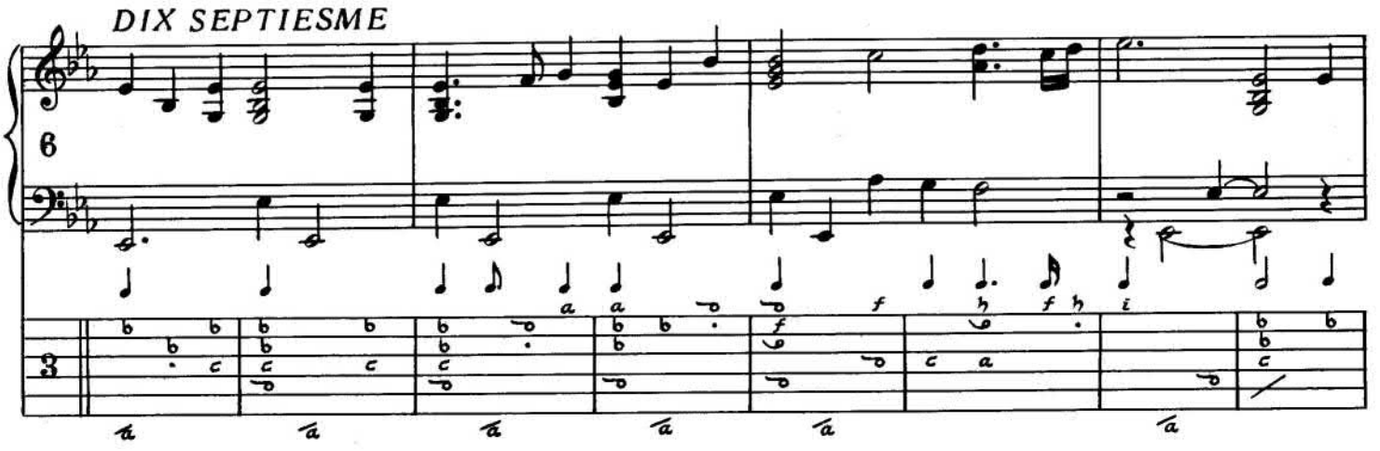






(1)





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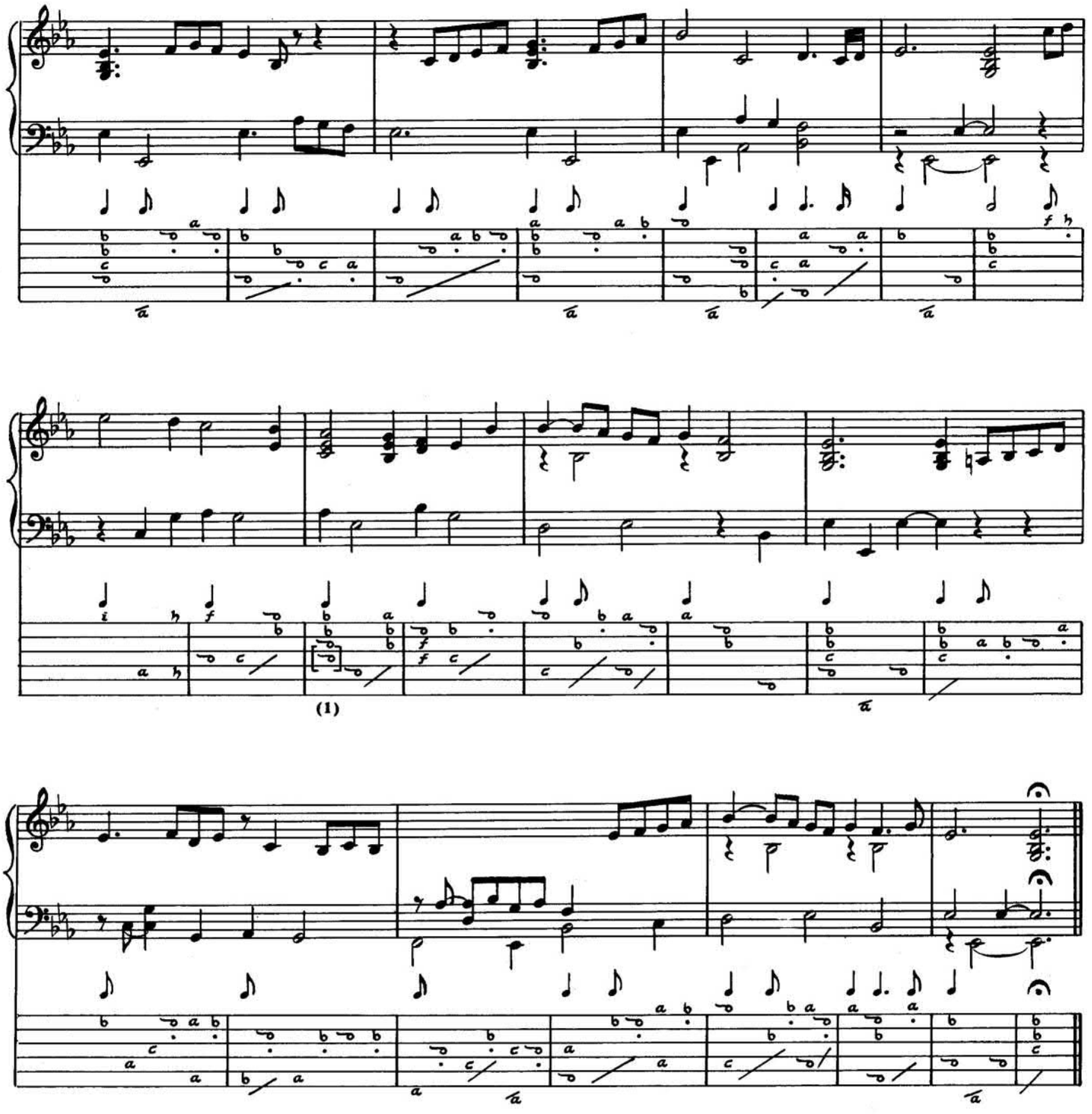
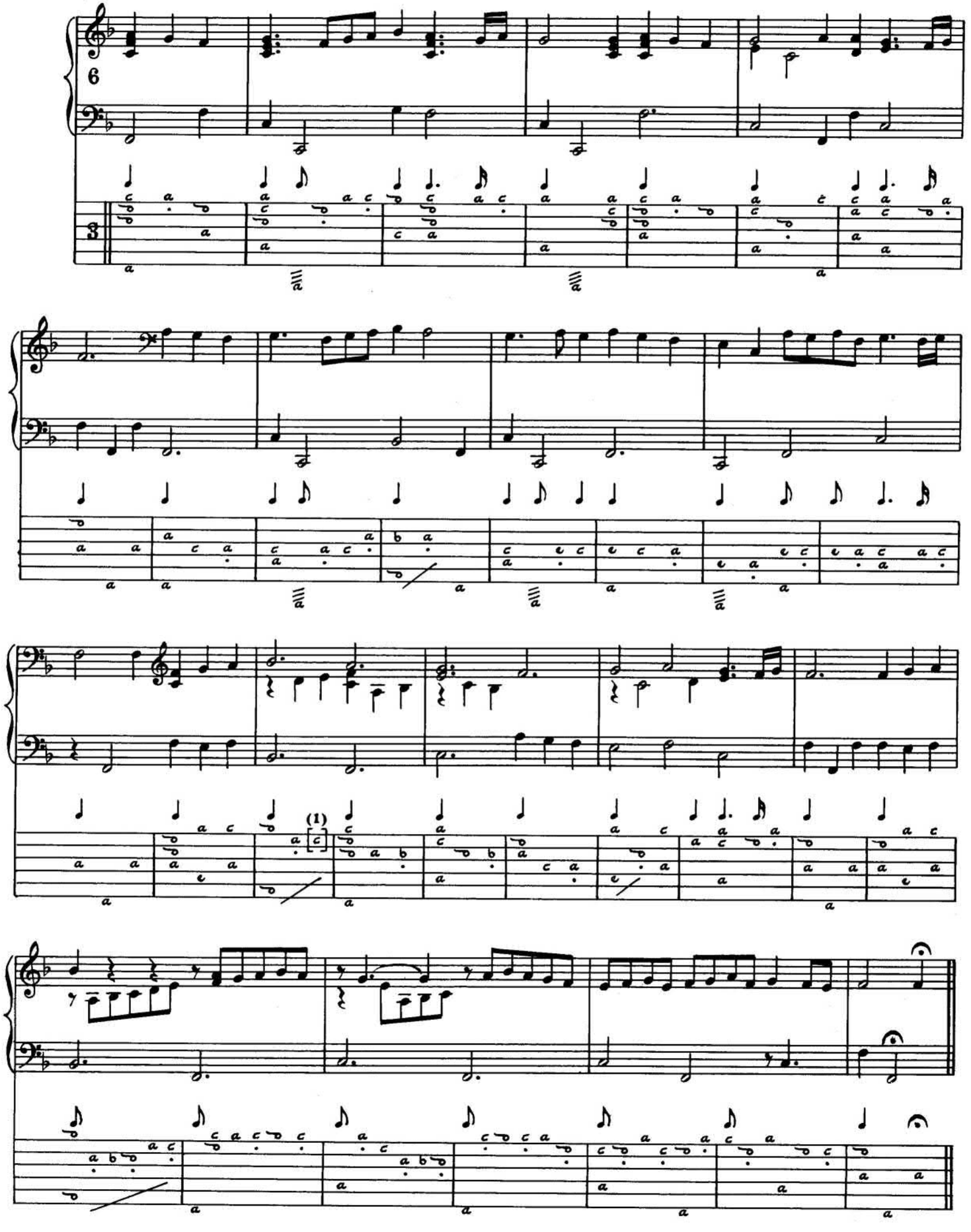


(1) Lettre effacée dans l'original.

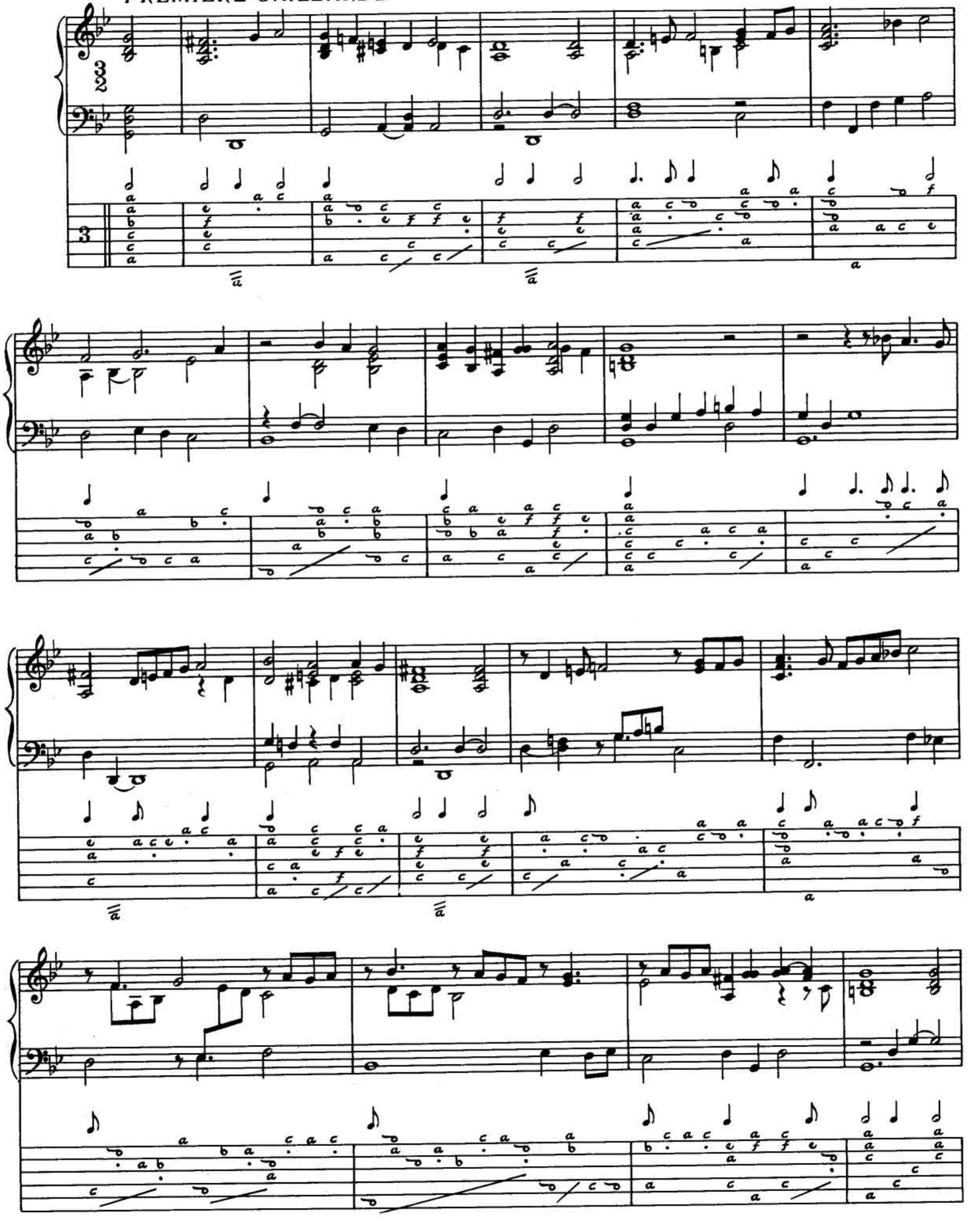
VOLTE

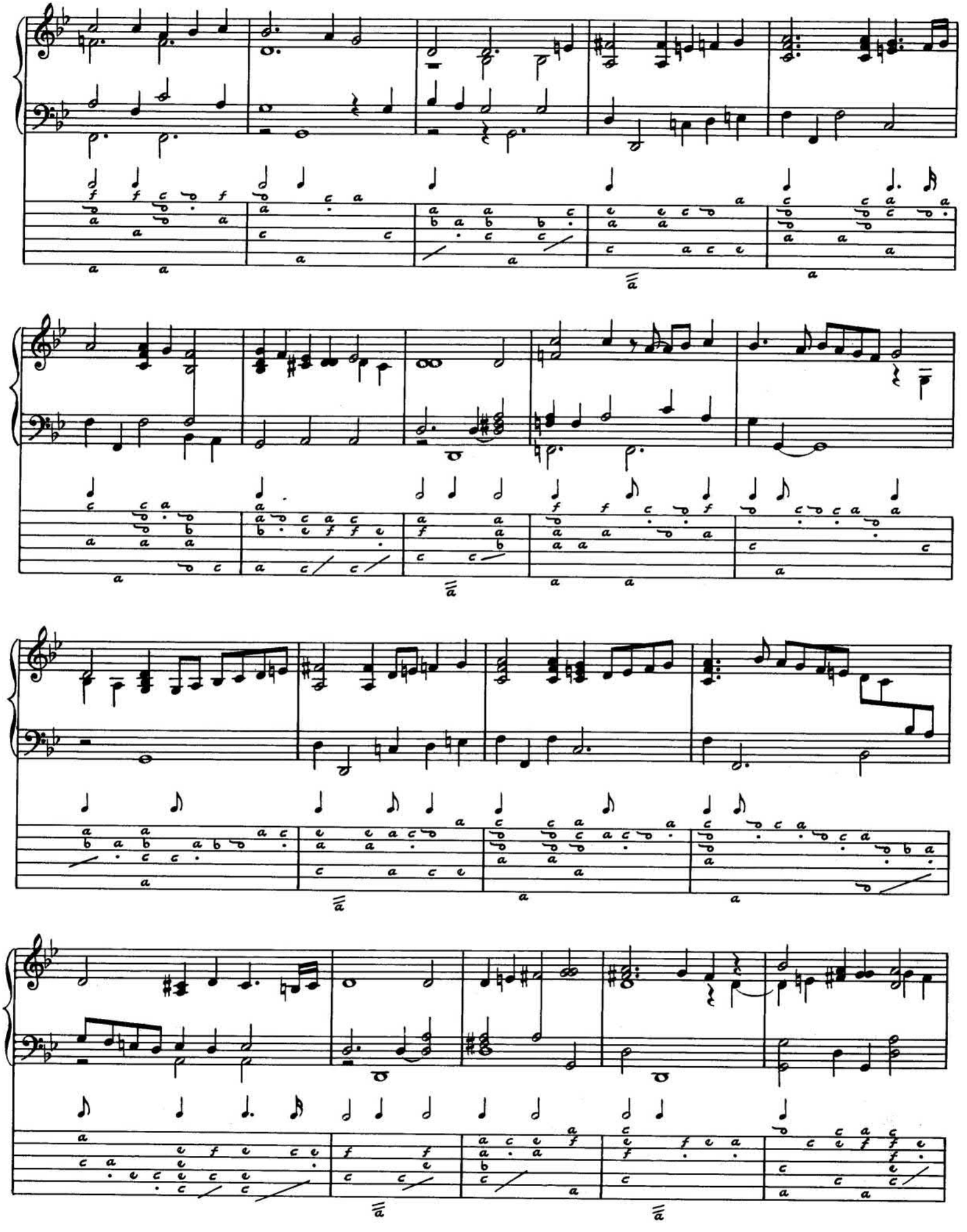


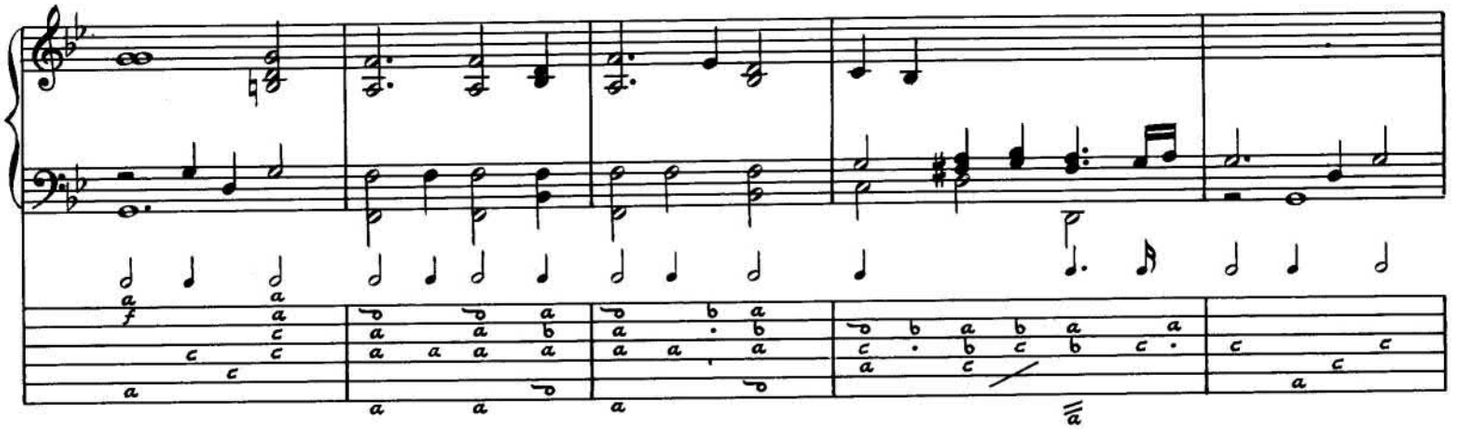
(1) Lettre effacée dans l'original.

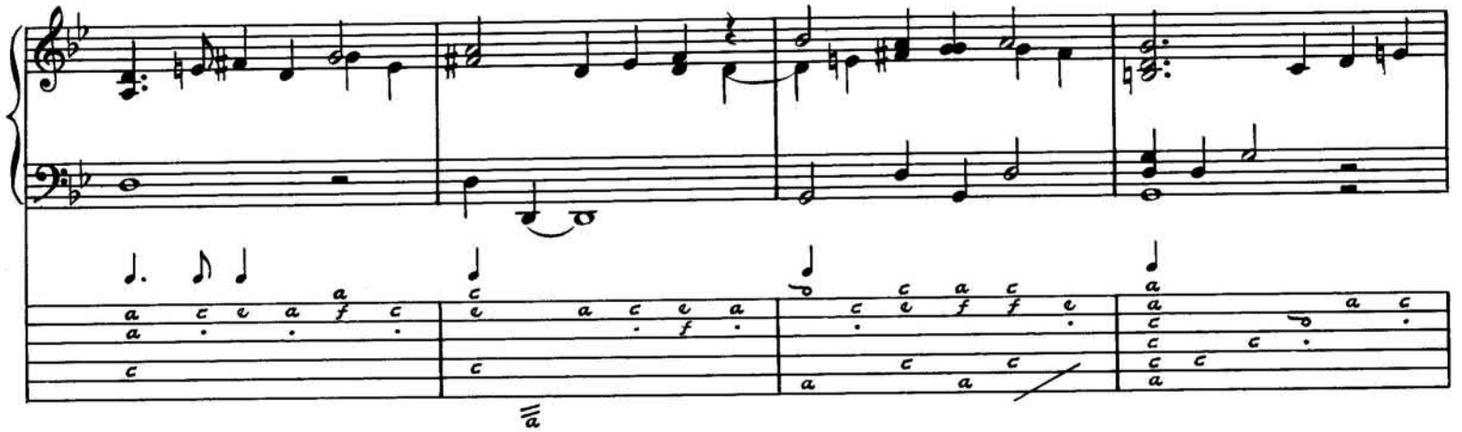
GAILLARDES

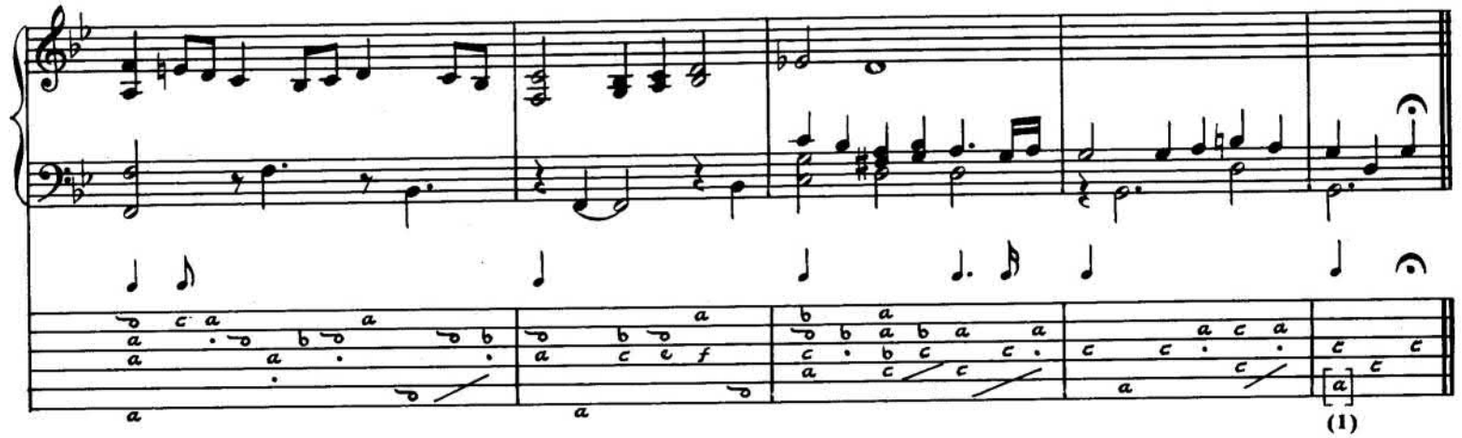
PREMIERE GAILLARDE





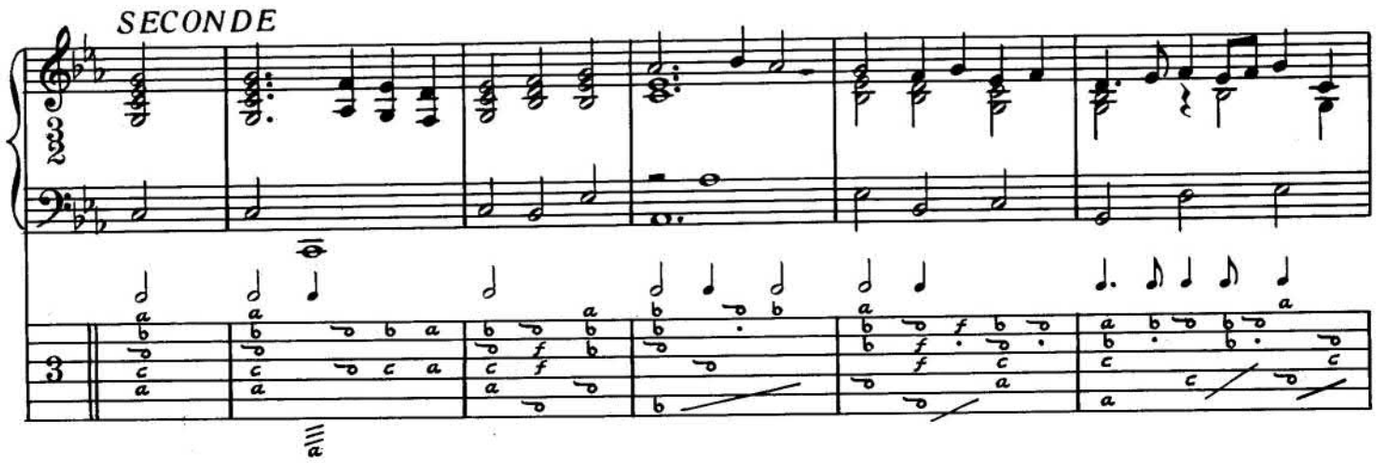




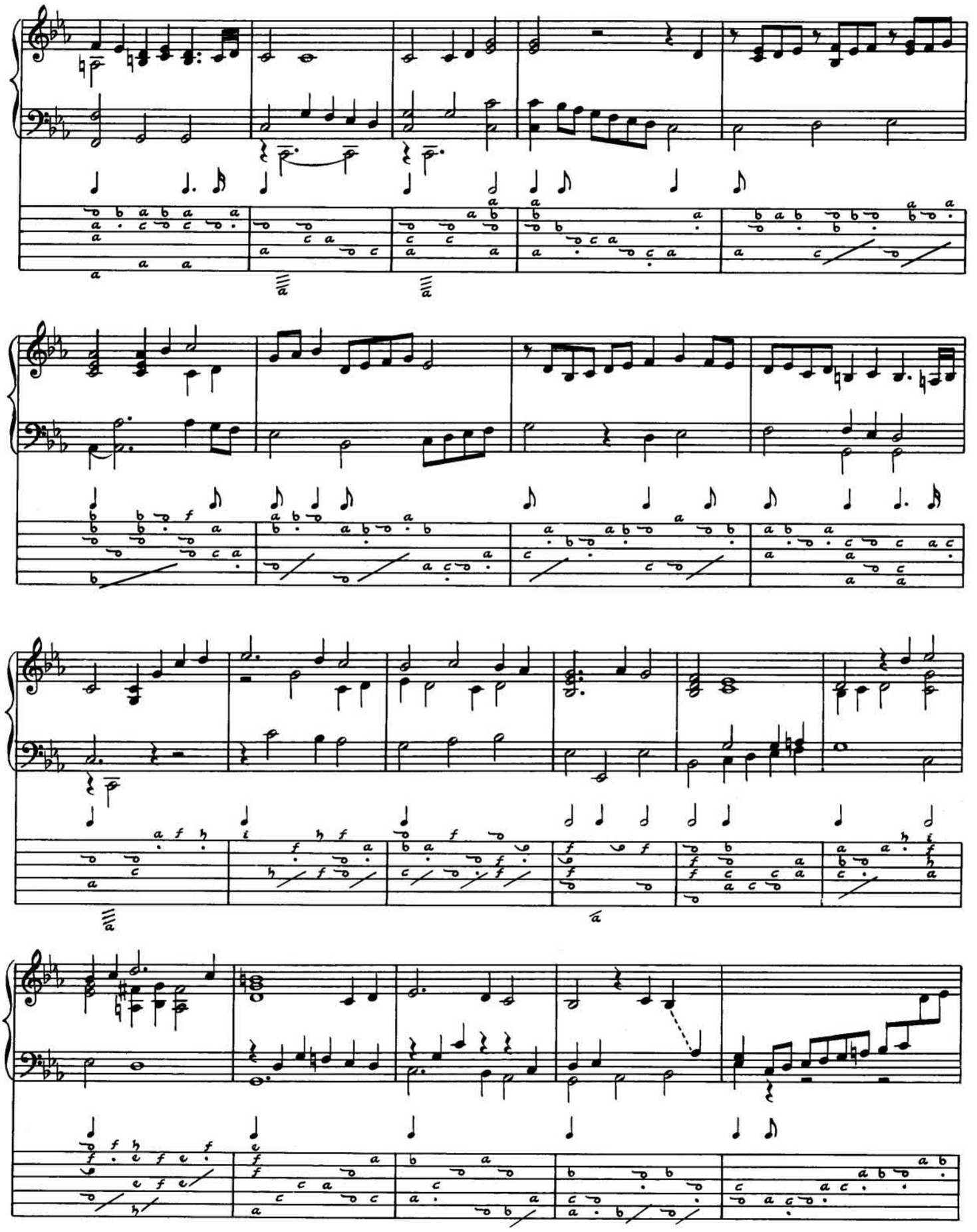


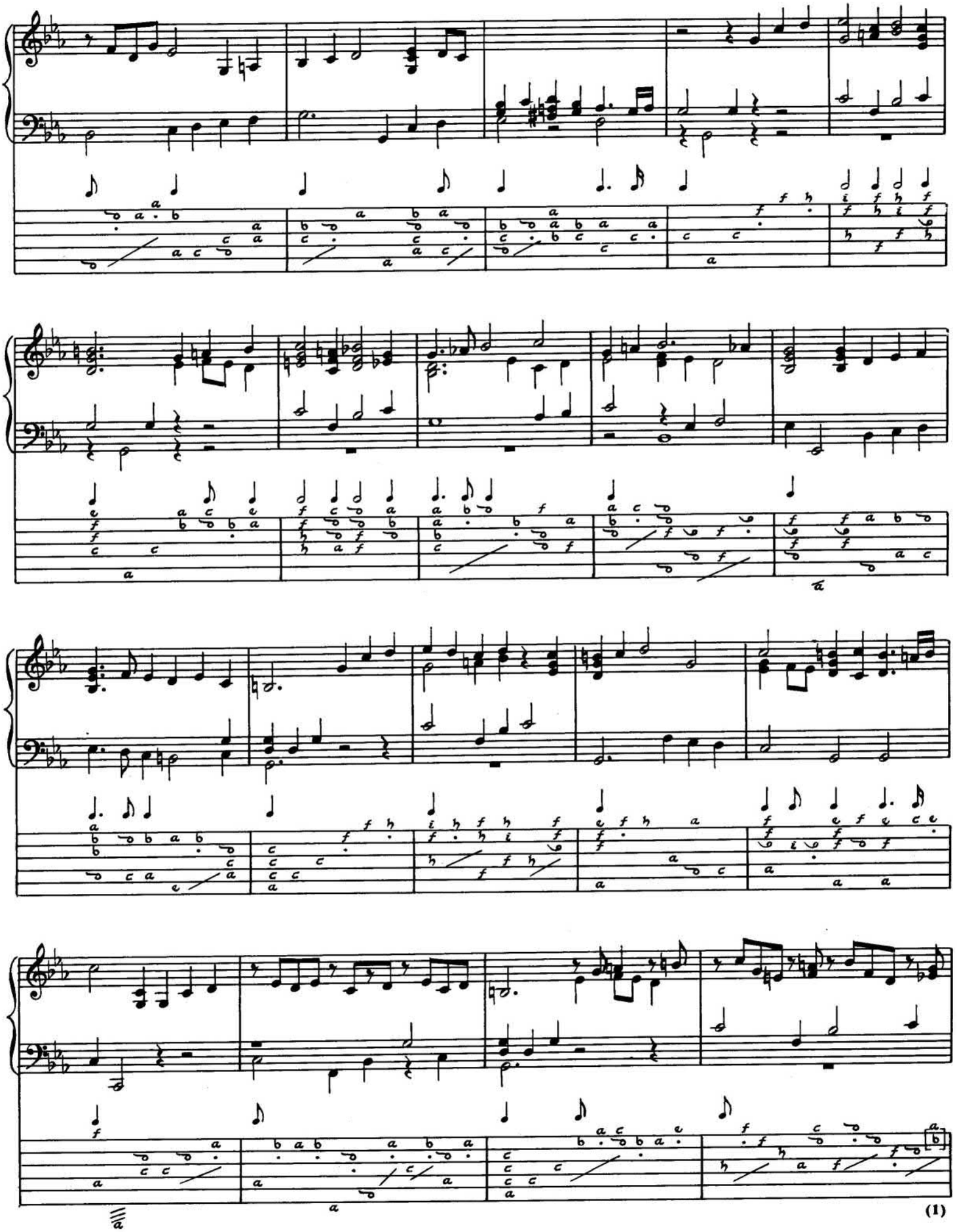
(1)

SECONDE

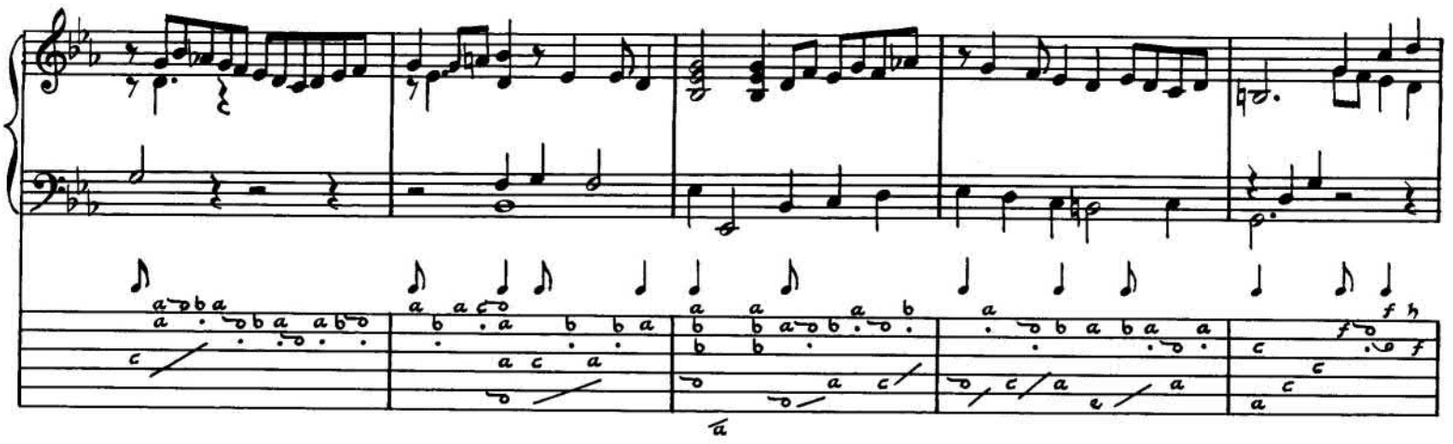


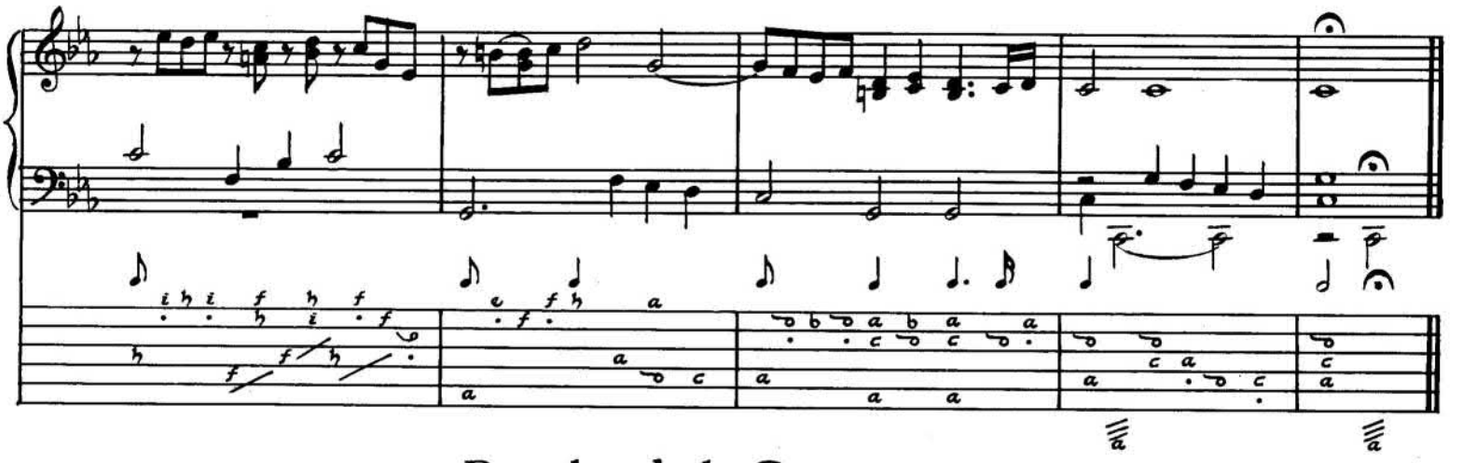
(1) Cette lettre est sous la portée dans l'original.



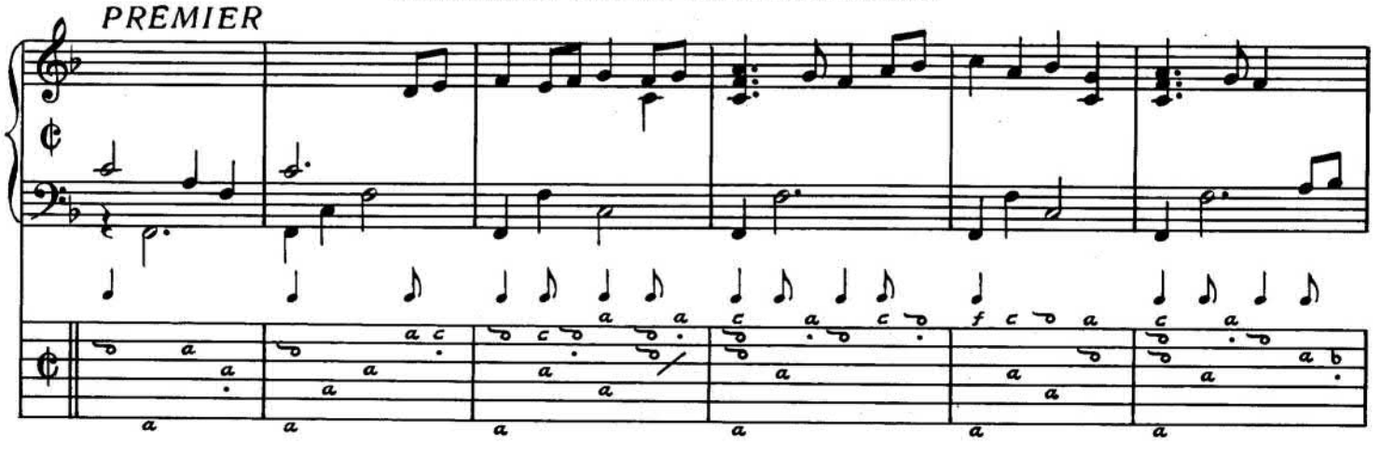


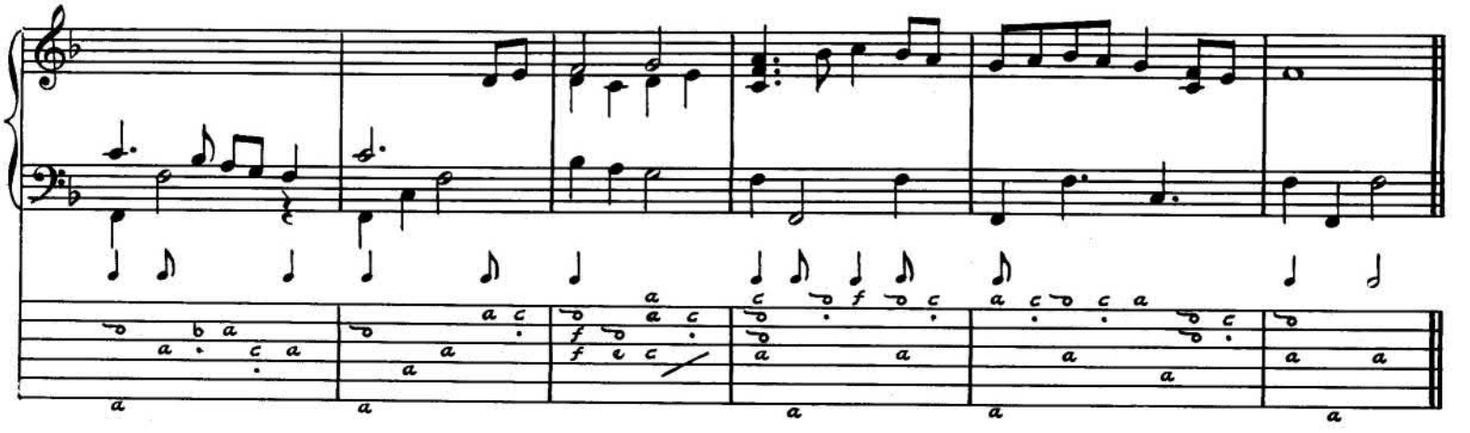
(1) Lettre effacée dans l'original.

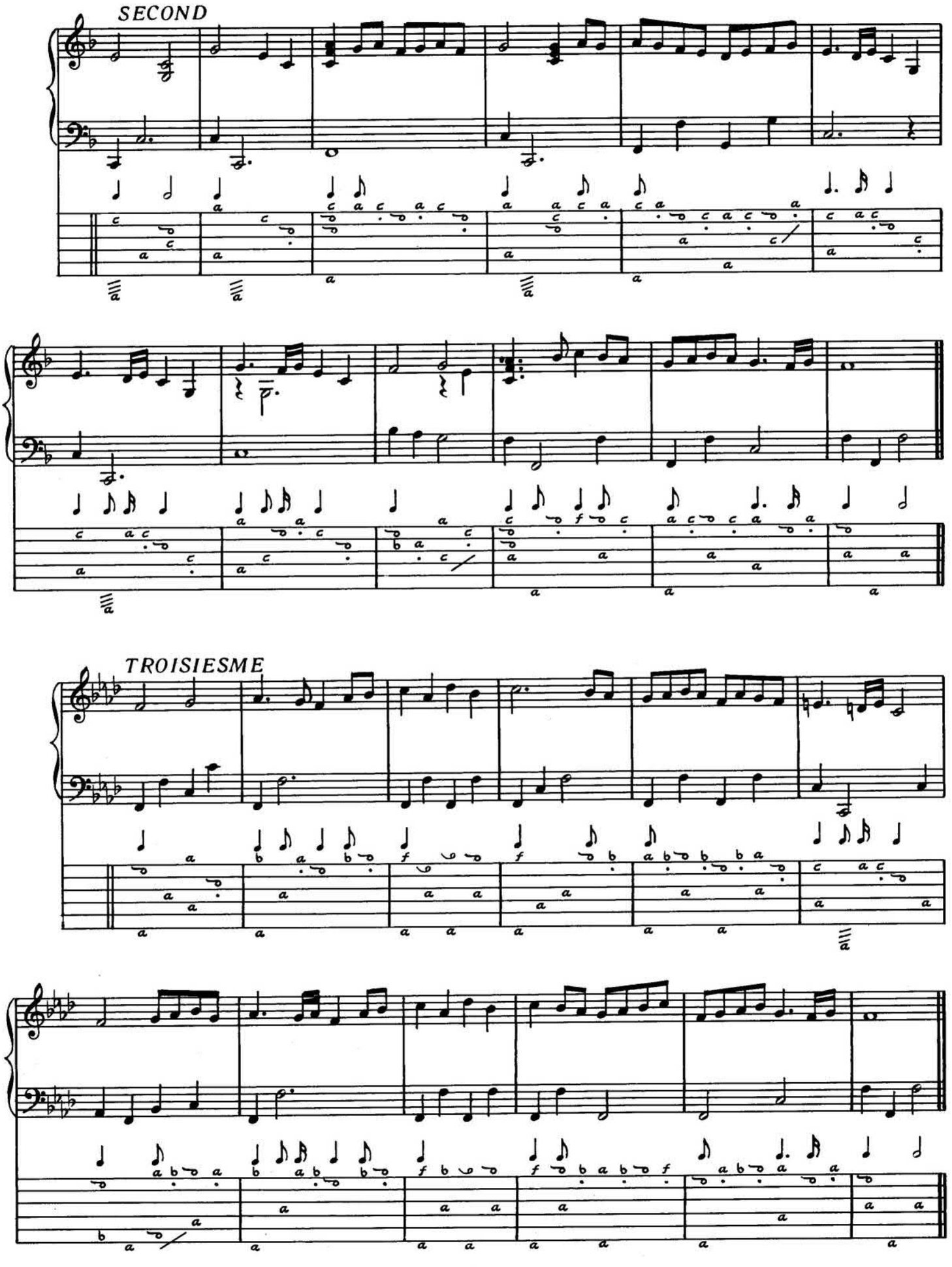


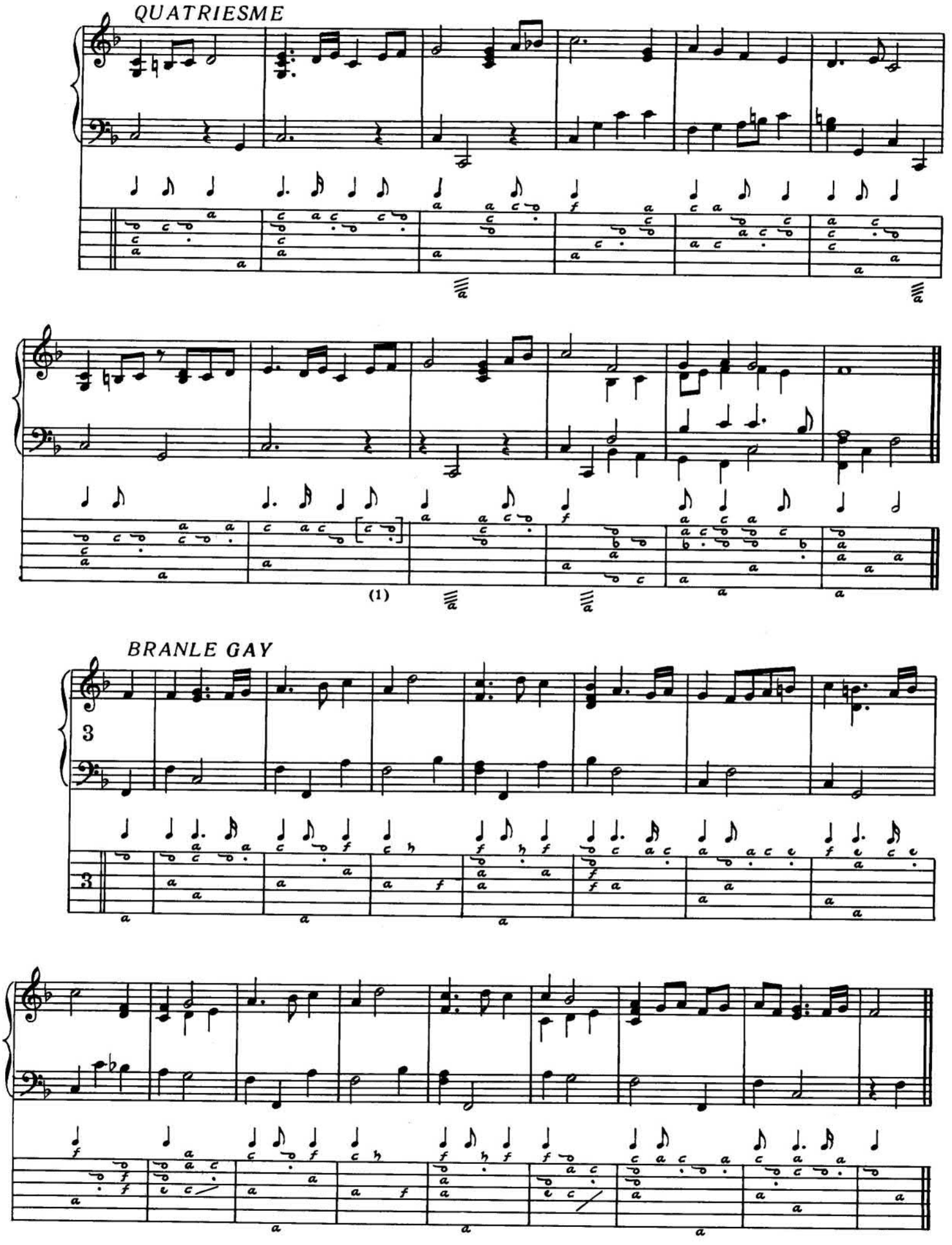


Branles de la Cornemuse

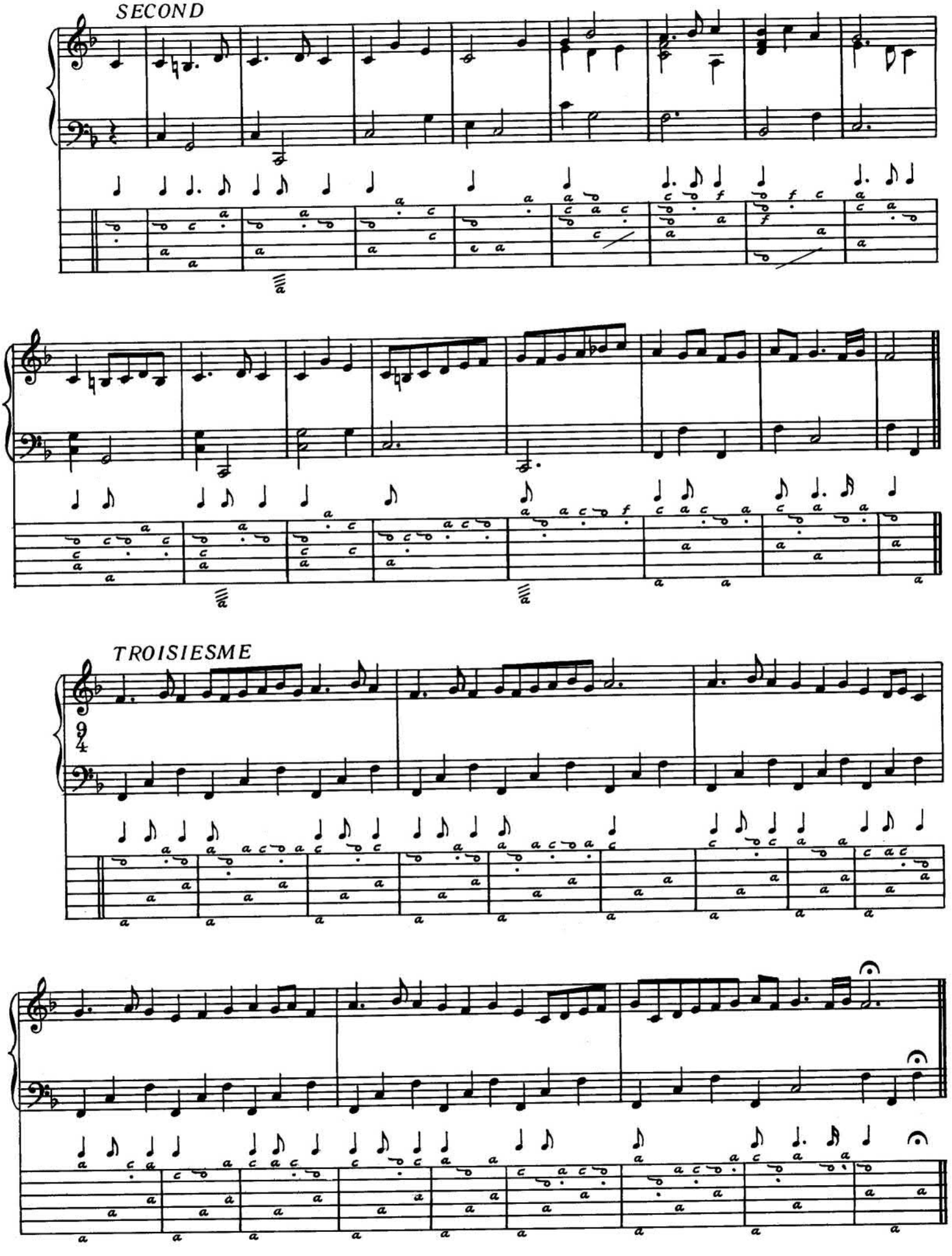




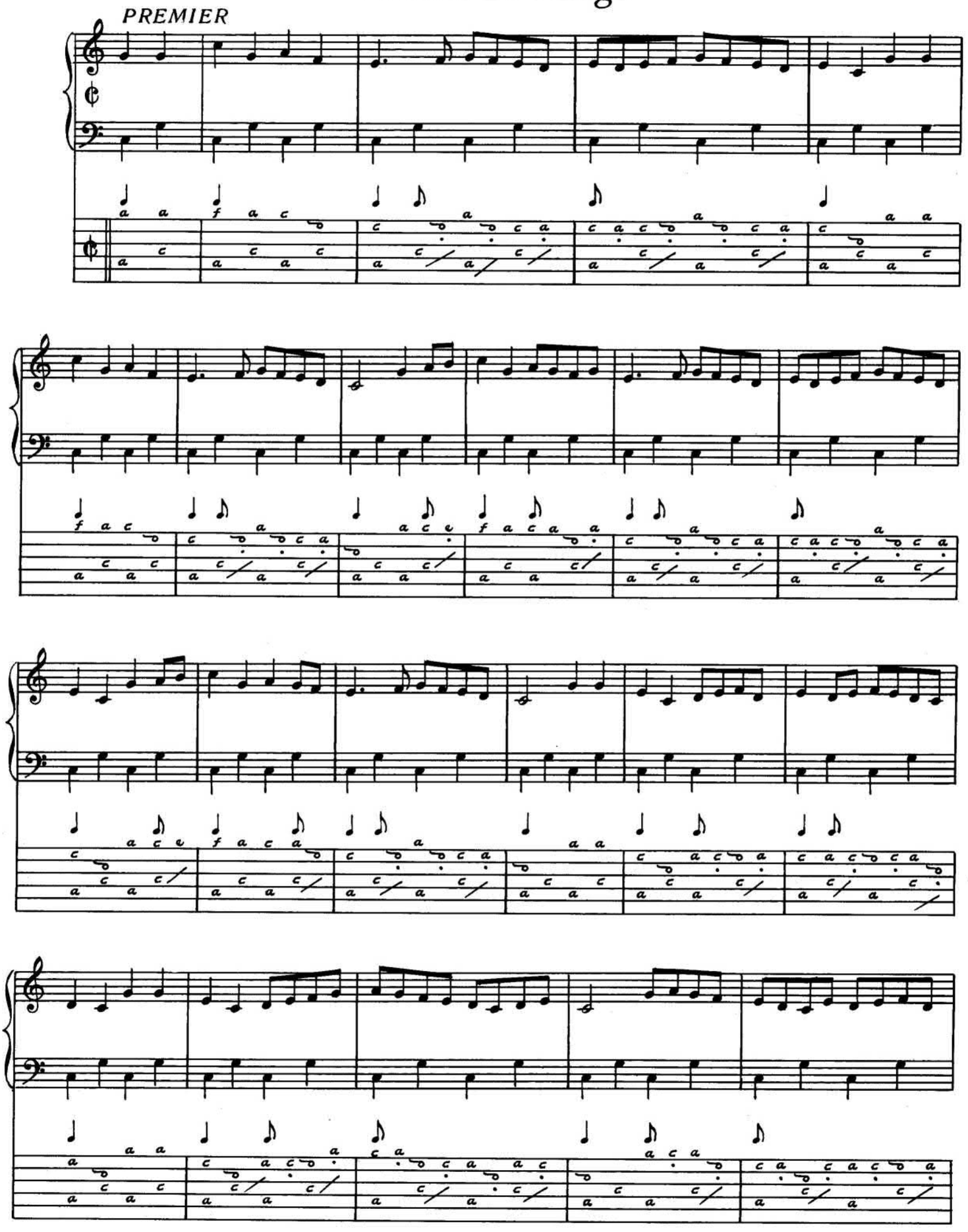

SECOND
TROISIESME

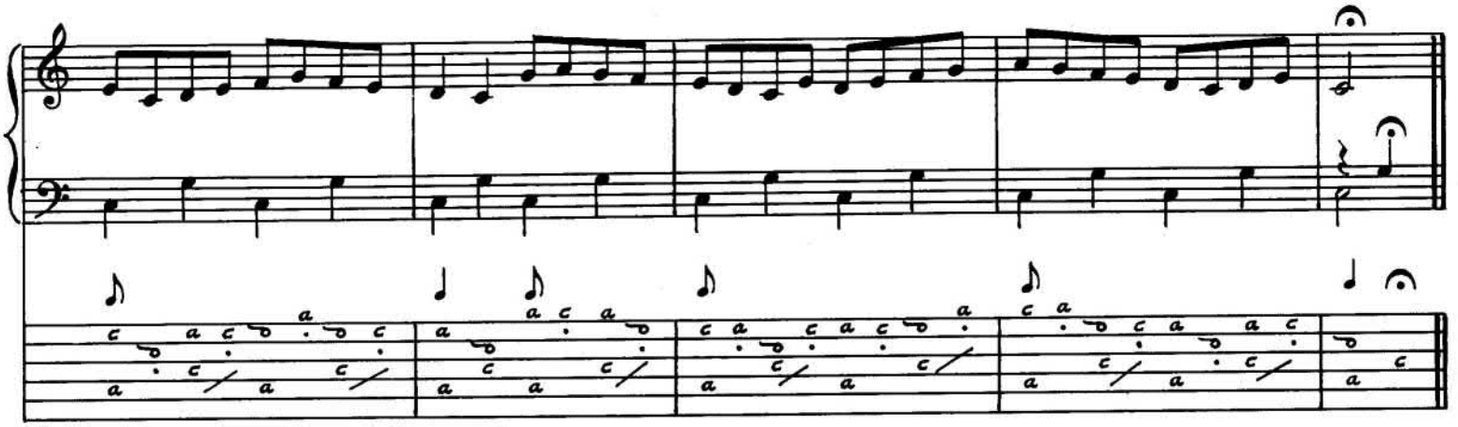


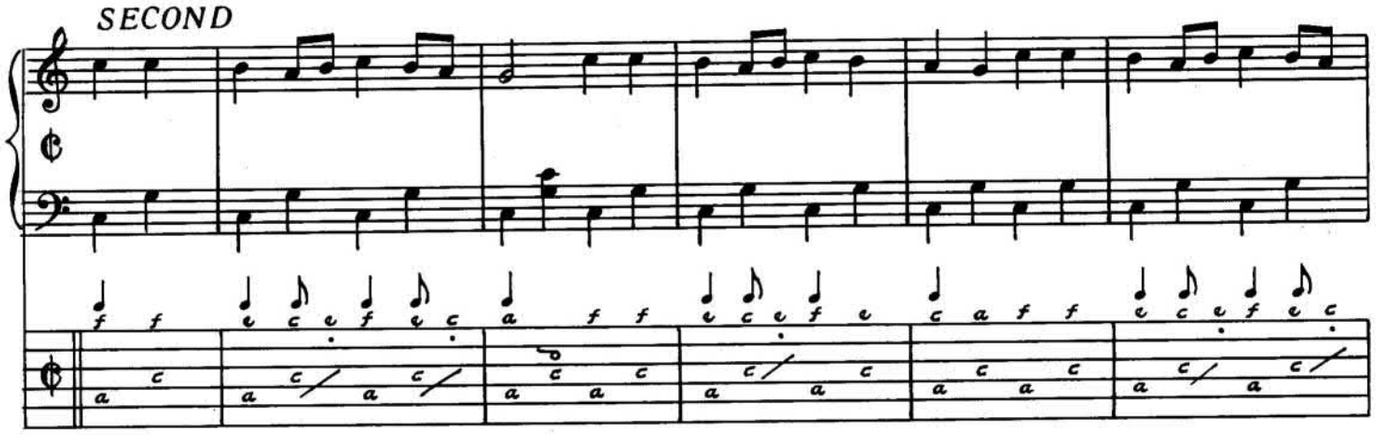
(1) Ces deux lettres sont effacées dans l'original.

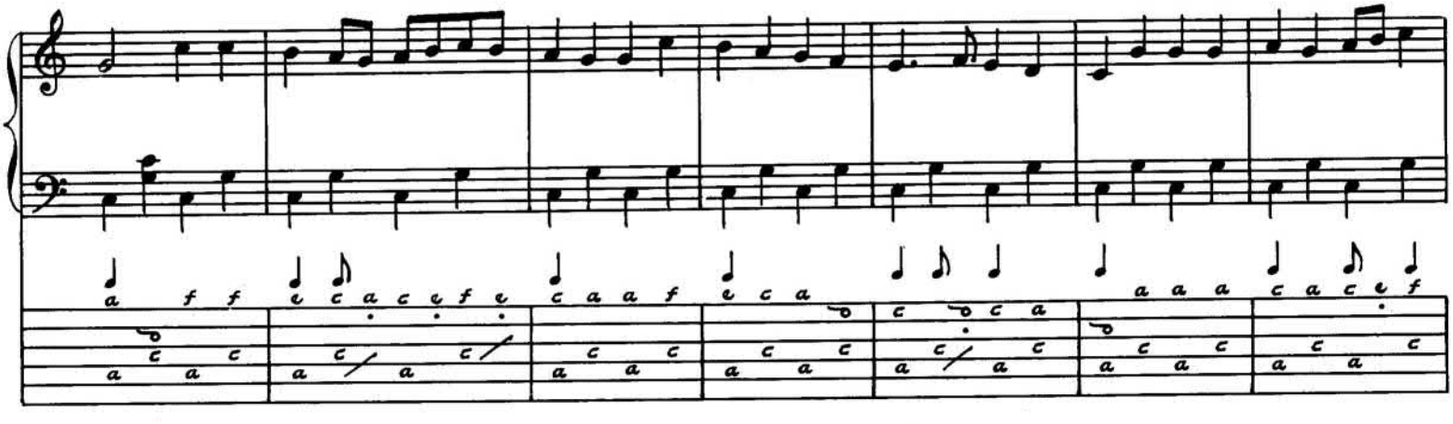

SECOND
TROISIESME

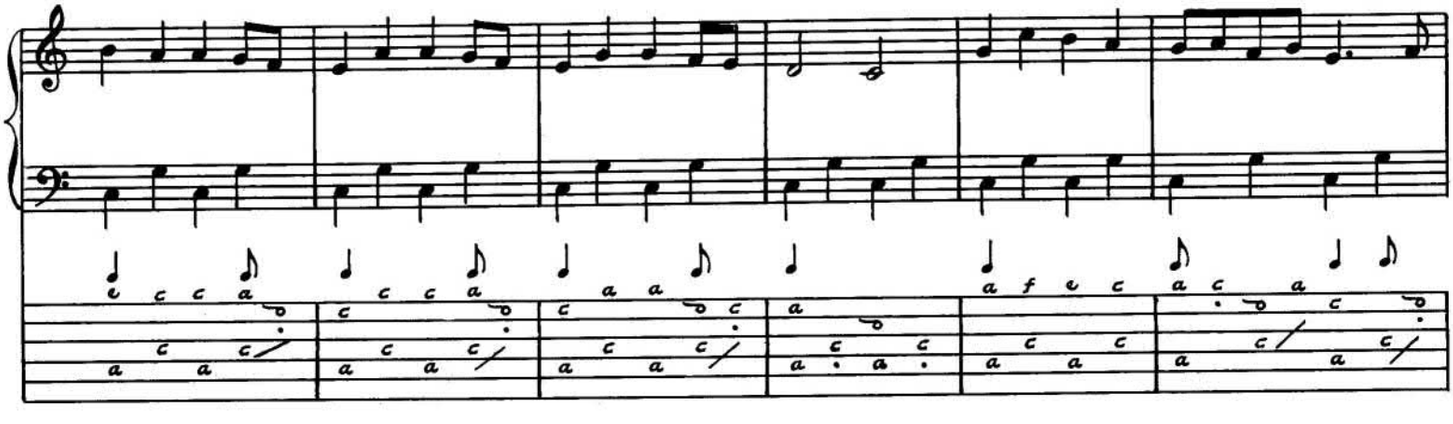
Branles de Village

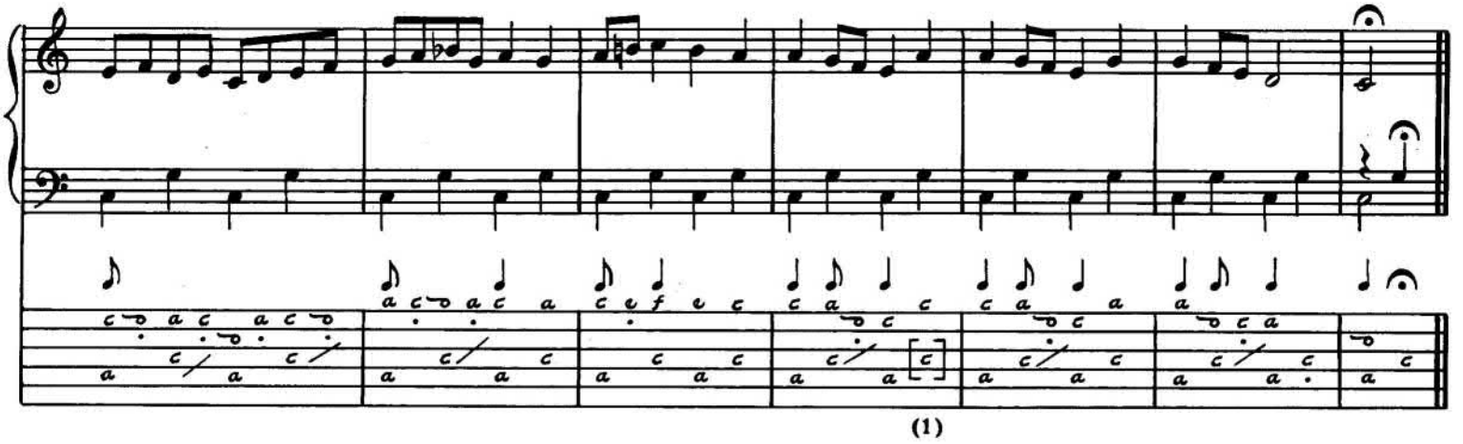





SECOND

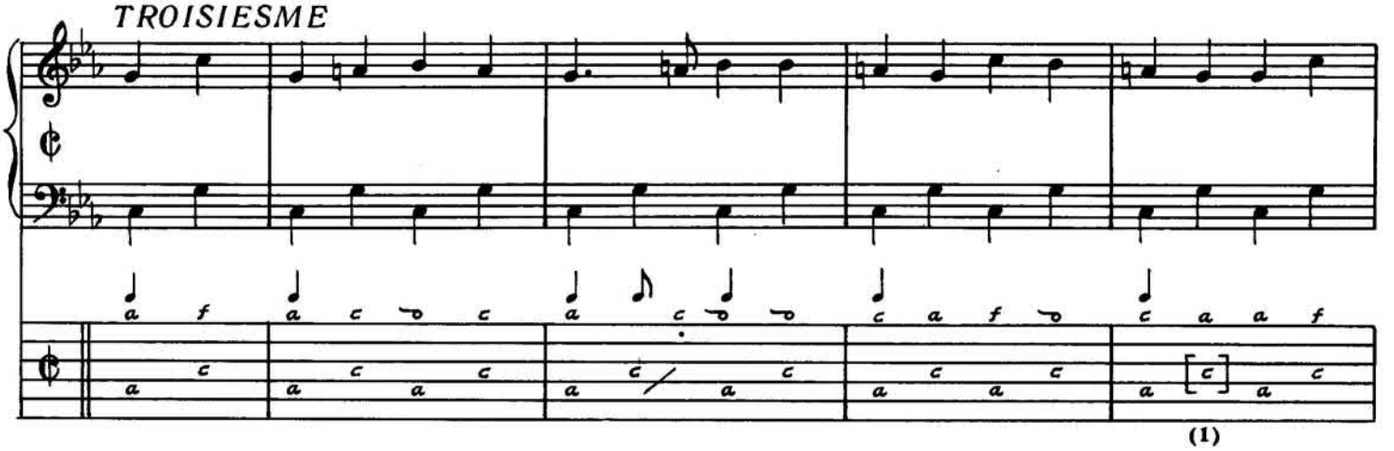






(1)

TROISIESME



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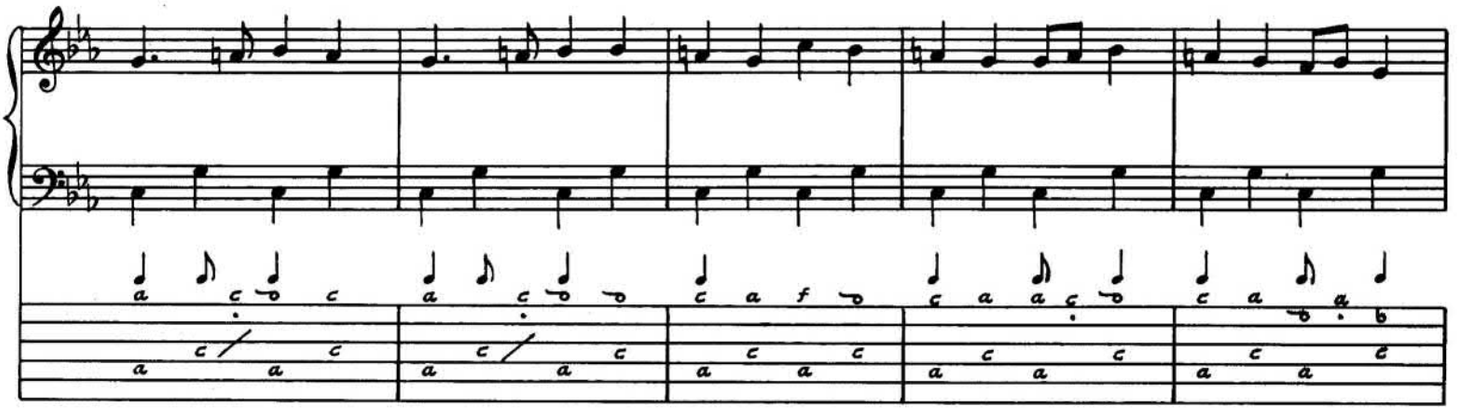
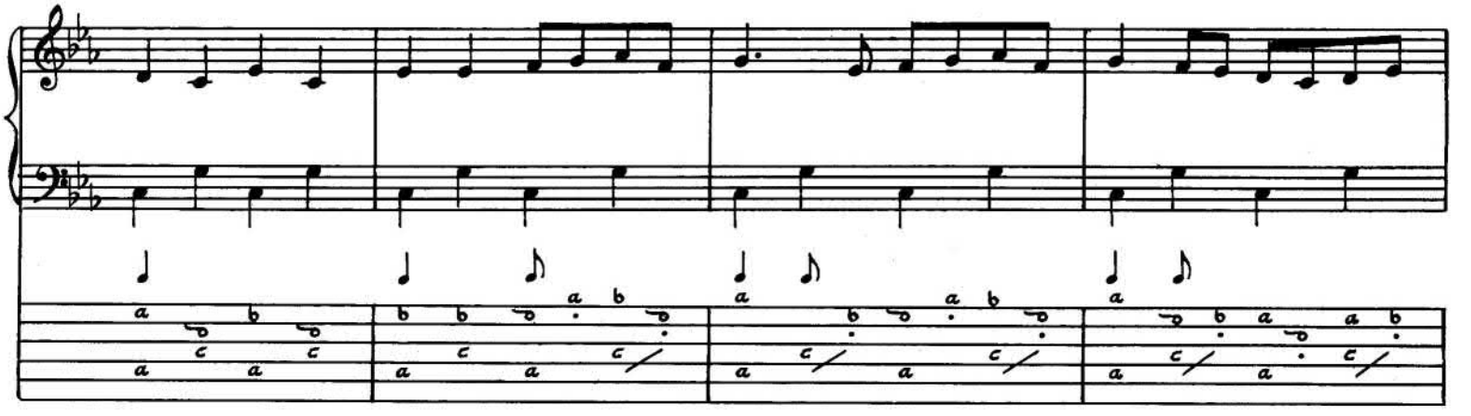
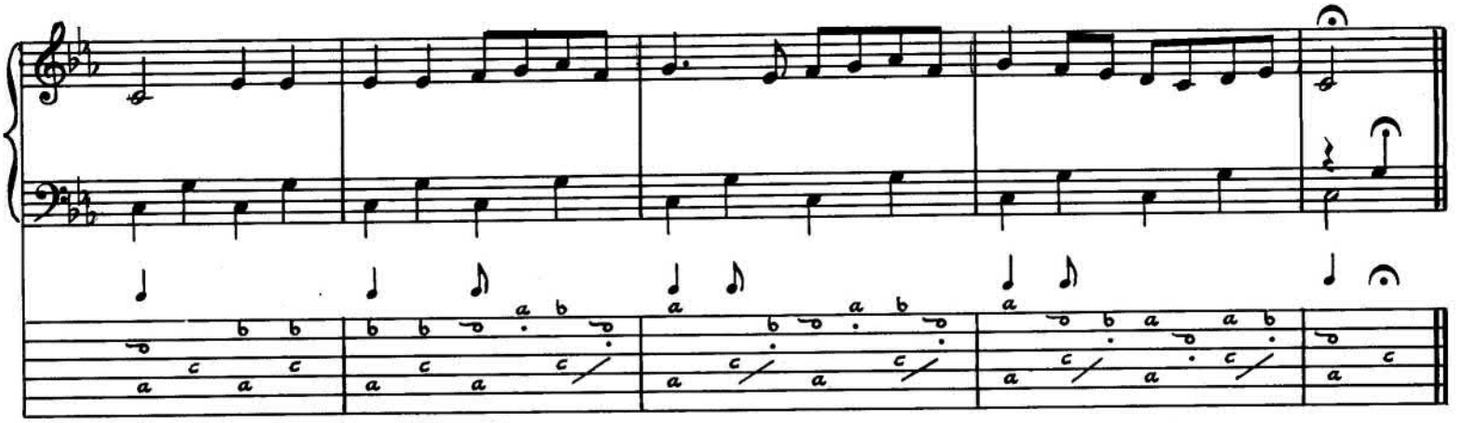
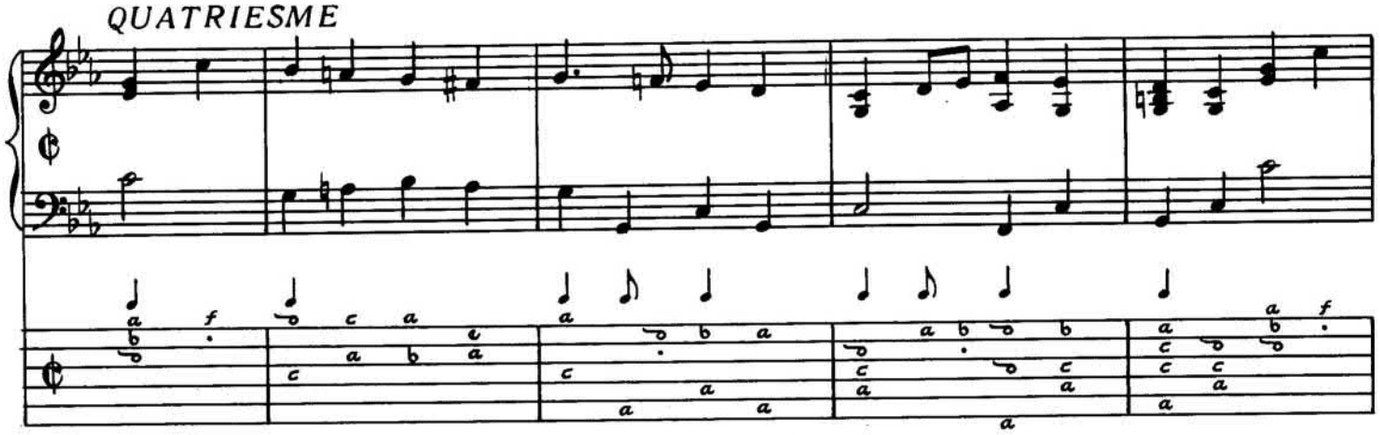


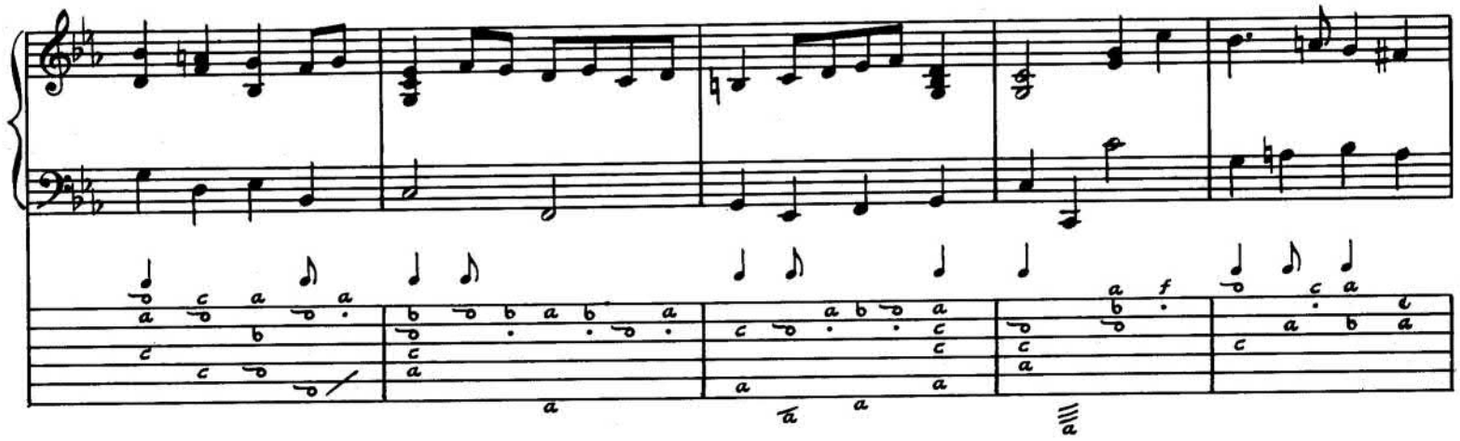


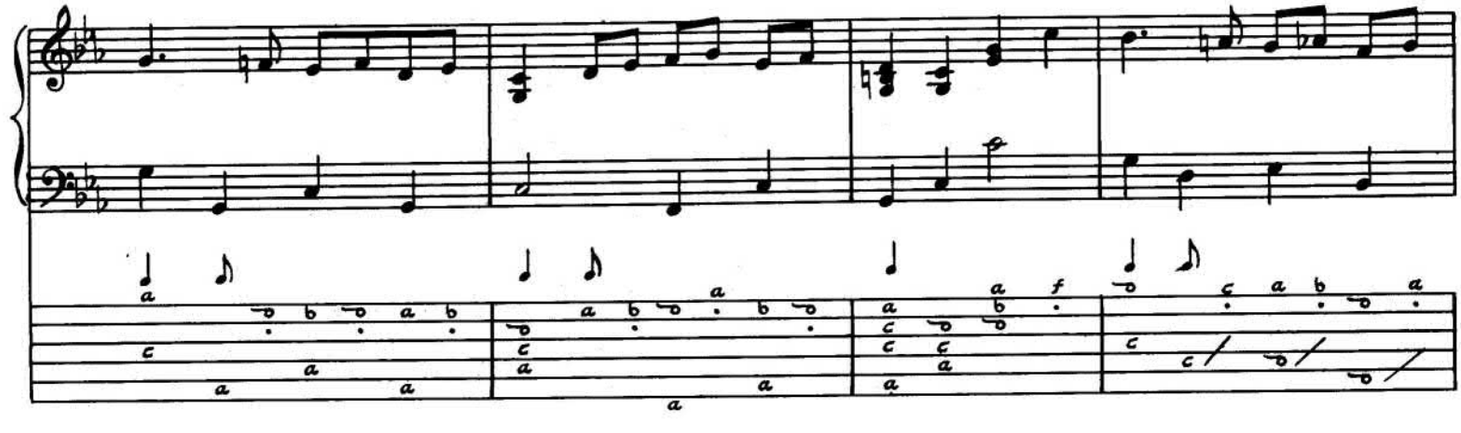
(1) *a* dans l'original.

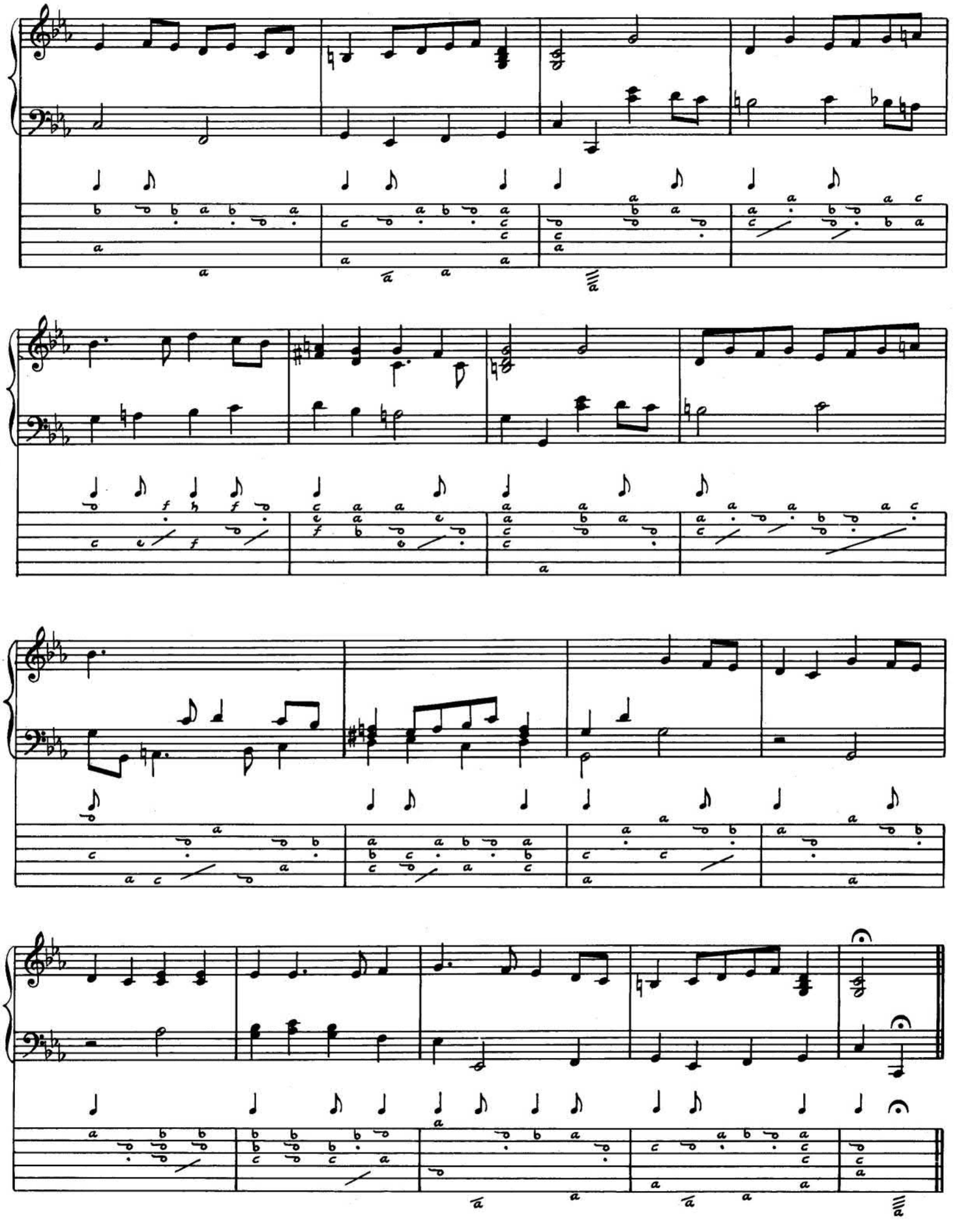


QUATRIESME



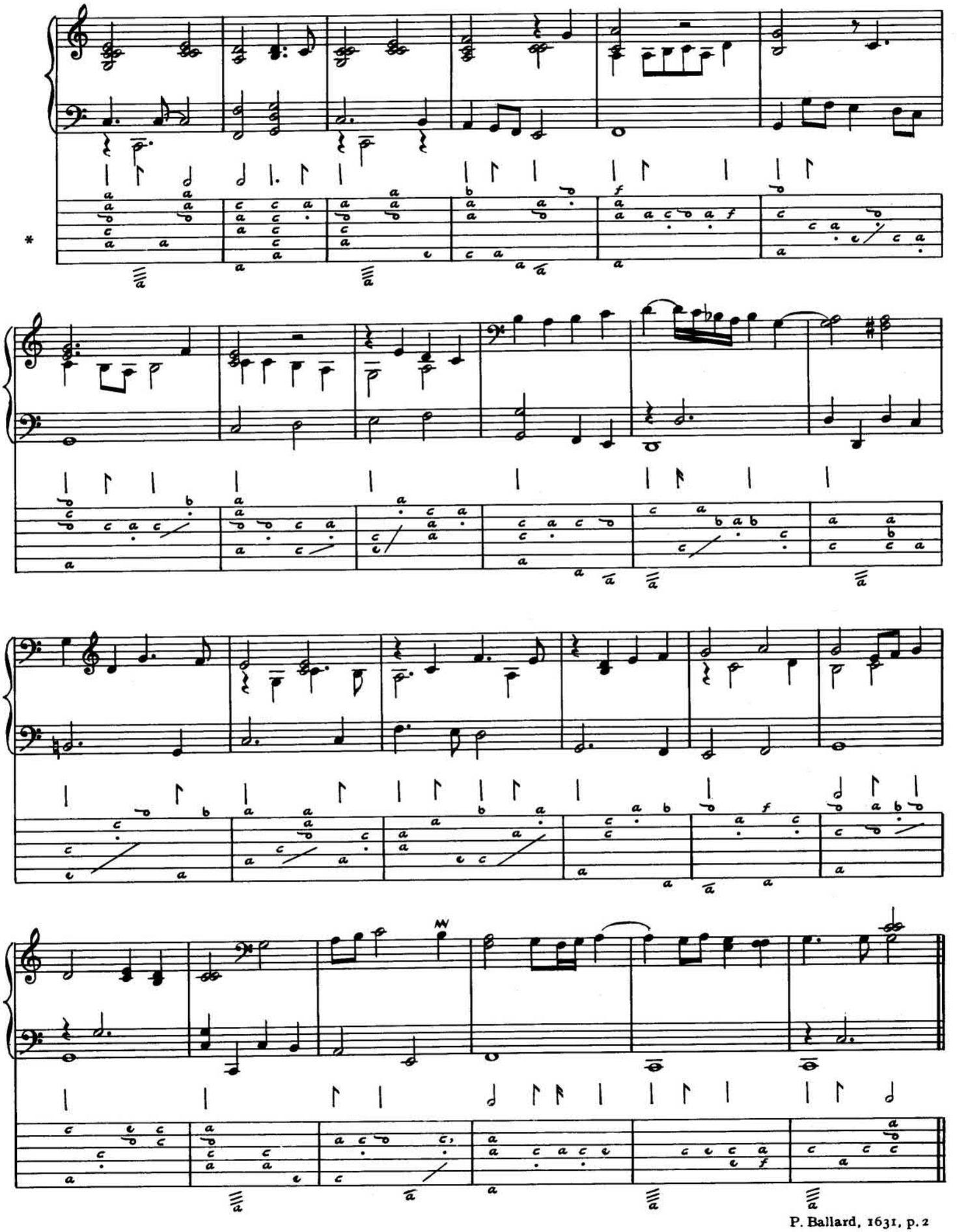






PIÈCES PROVENANT DE DIVERS RECUEILS

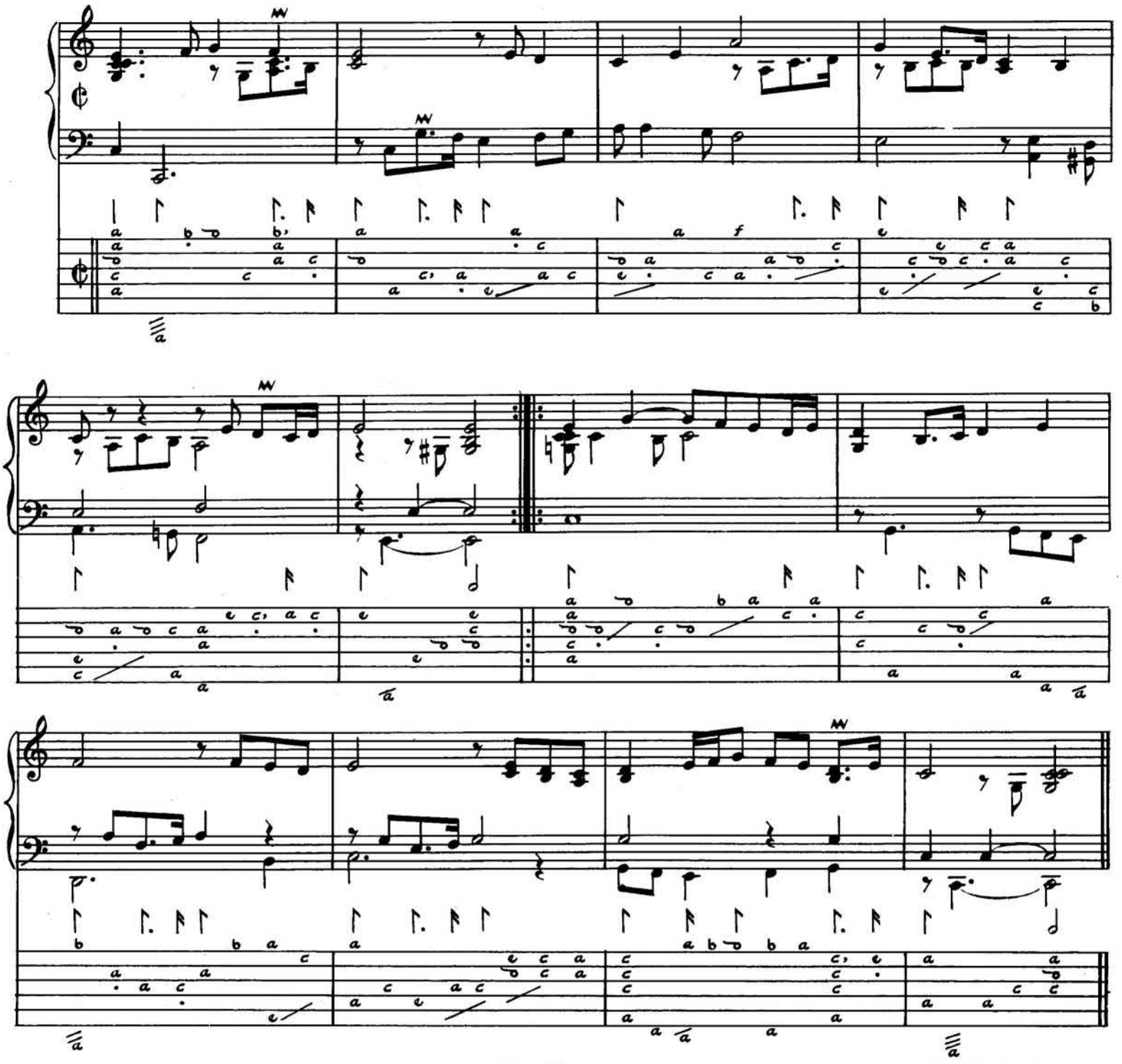
Prélude



P. Ballard, 1631, p. 2

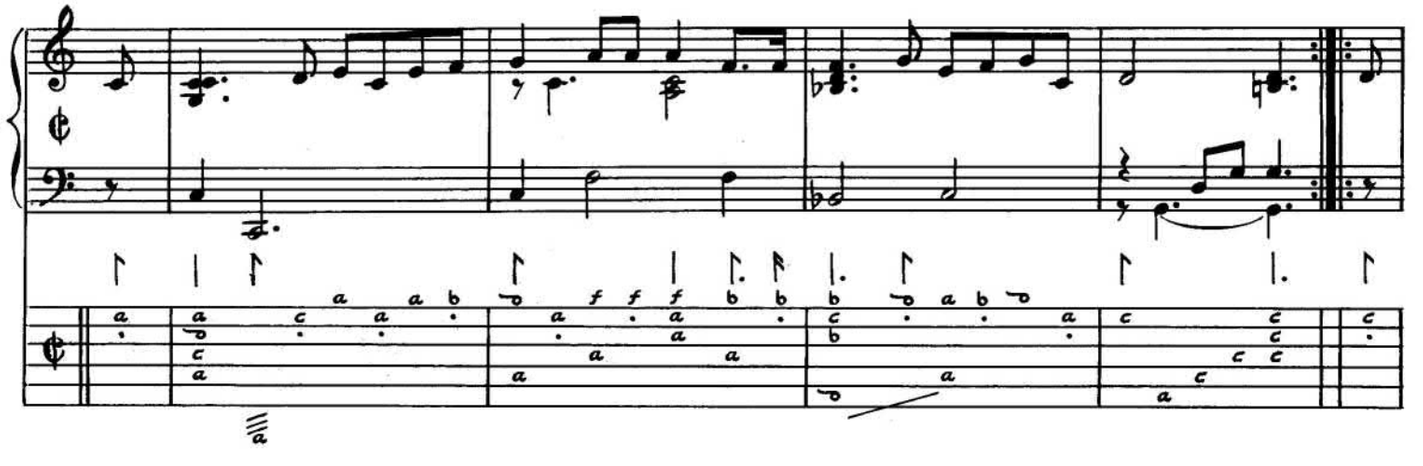
* Les sept pièces du recueil de P. BALLARD sont composées sur l' « accord nouveau » : mi do la fa do sol fa mi ré do.

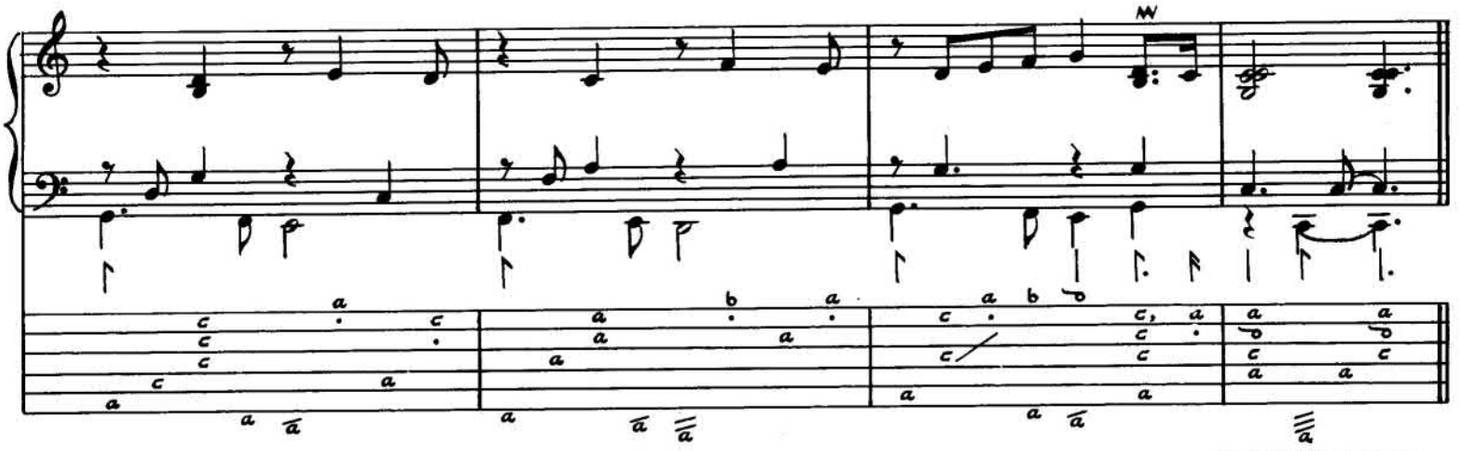
Allemande



Ballet

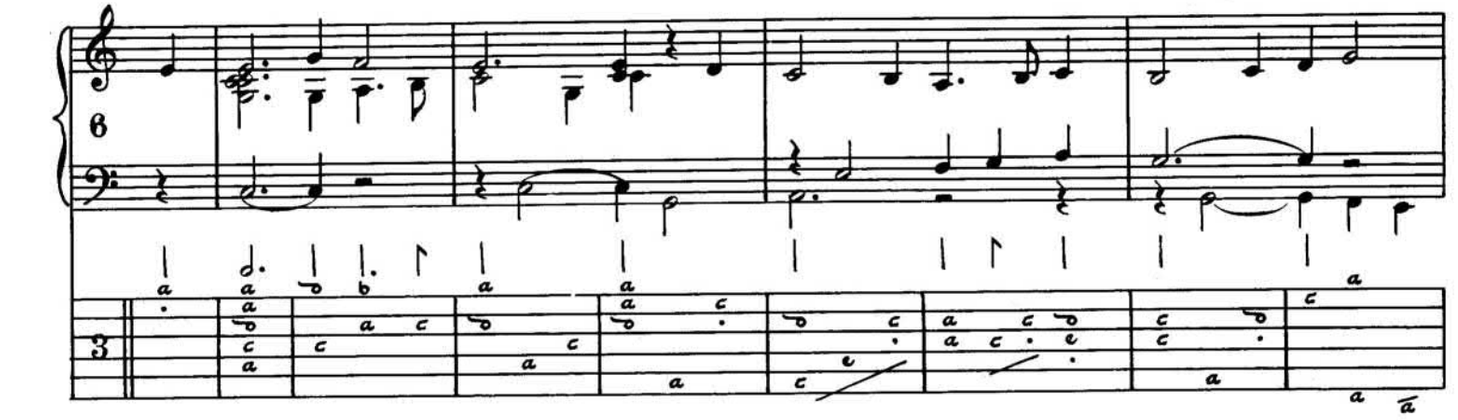
P. Ballard, 1631, p. 3

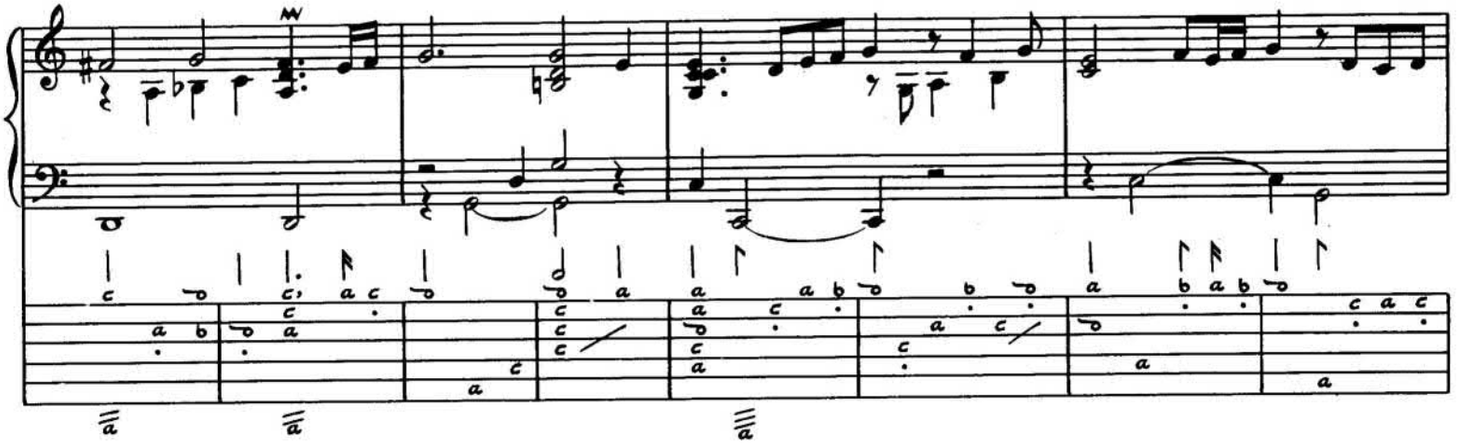


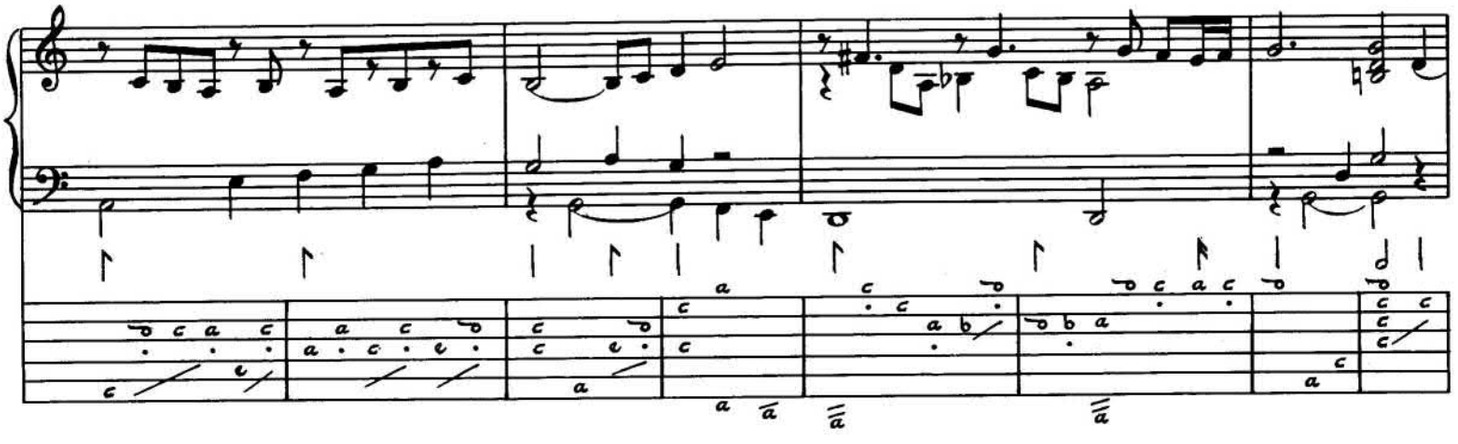


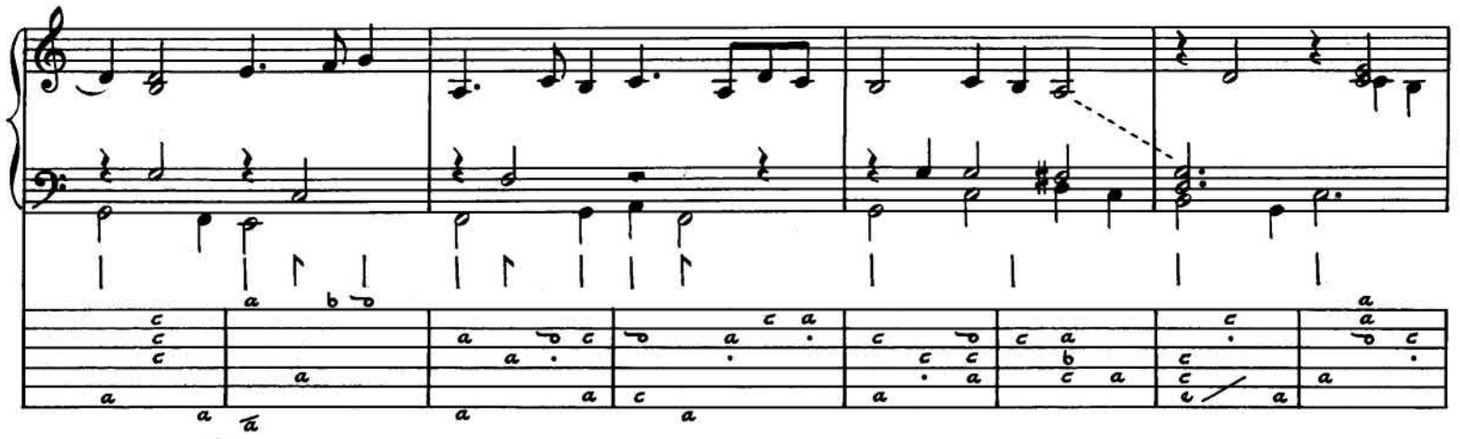
P. Ballard, 1631, p. 3

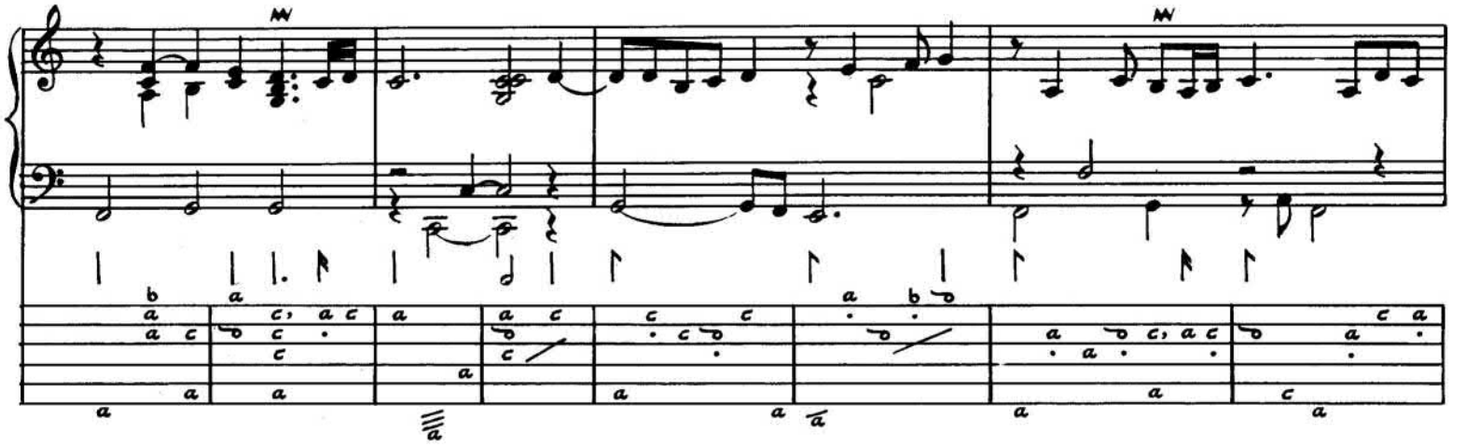
Courante

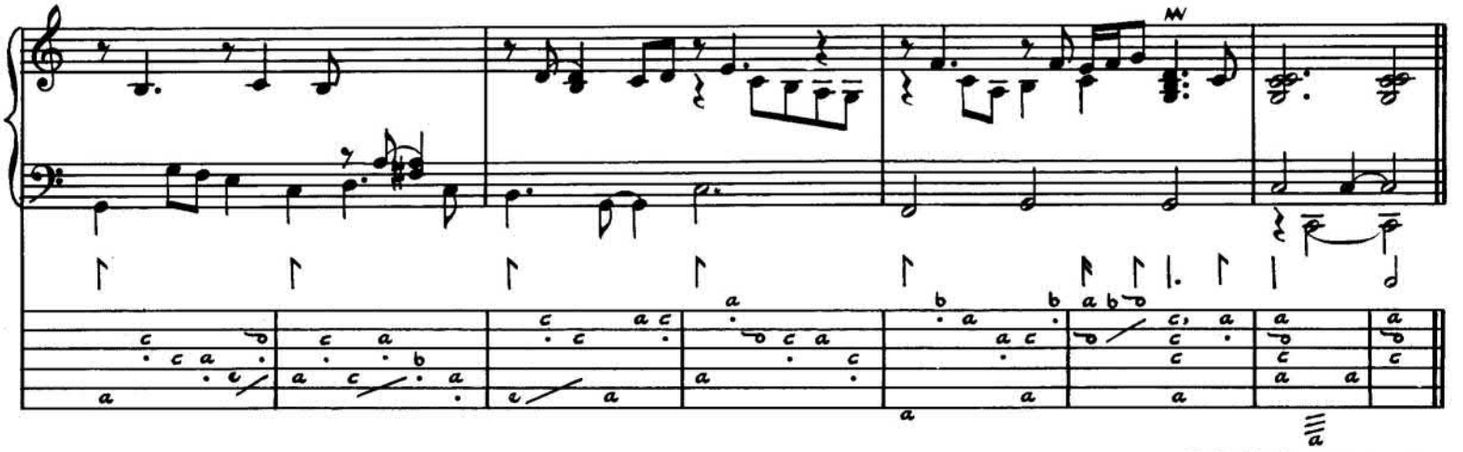






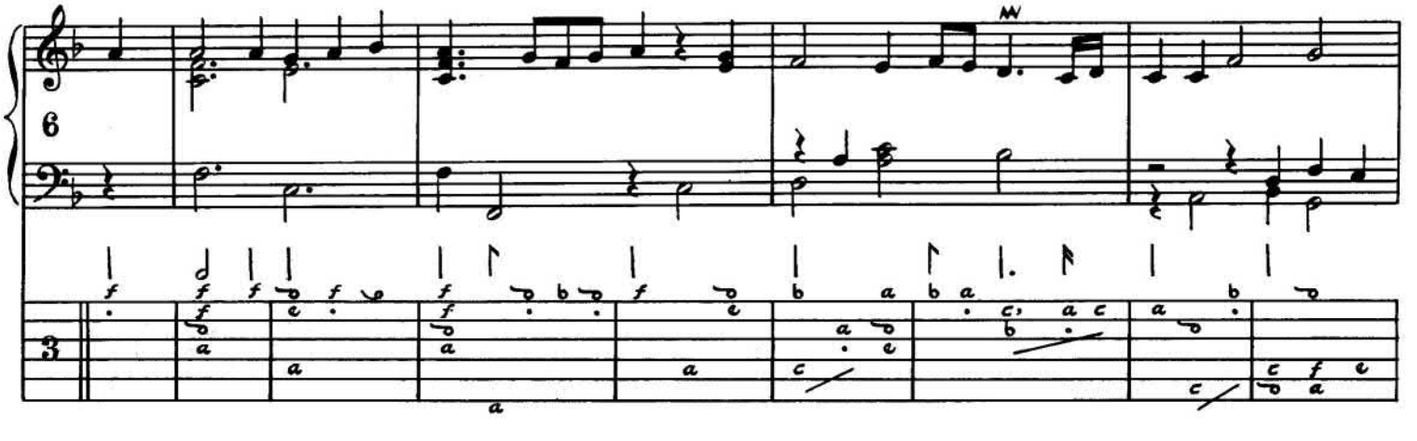


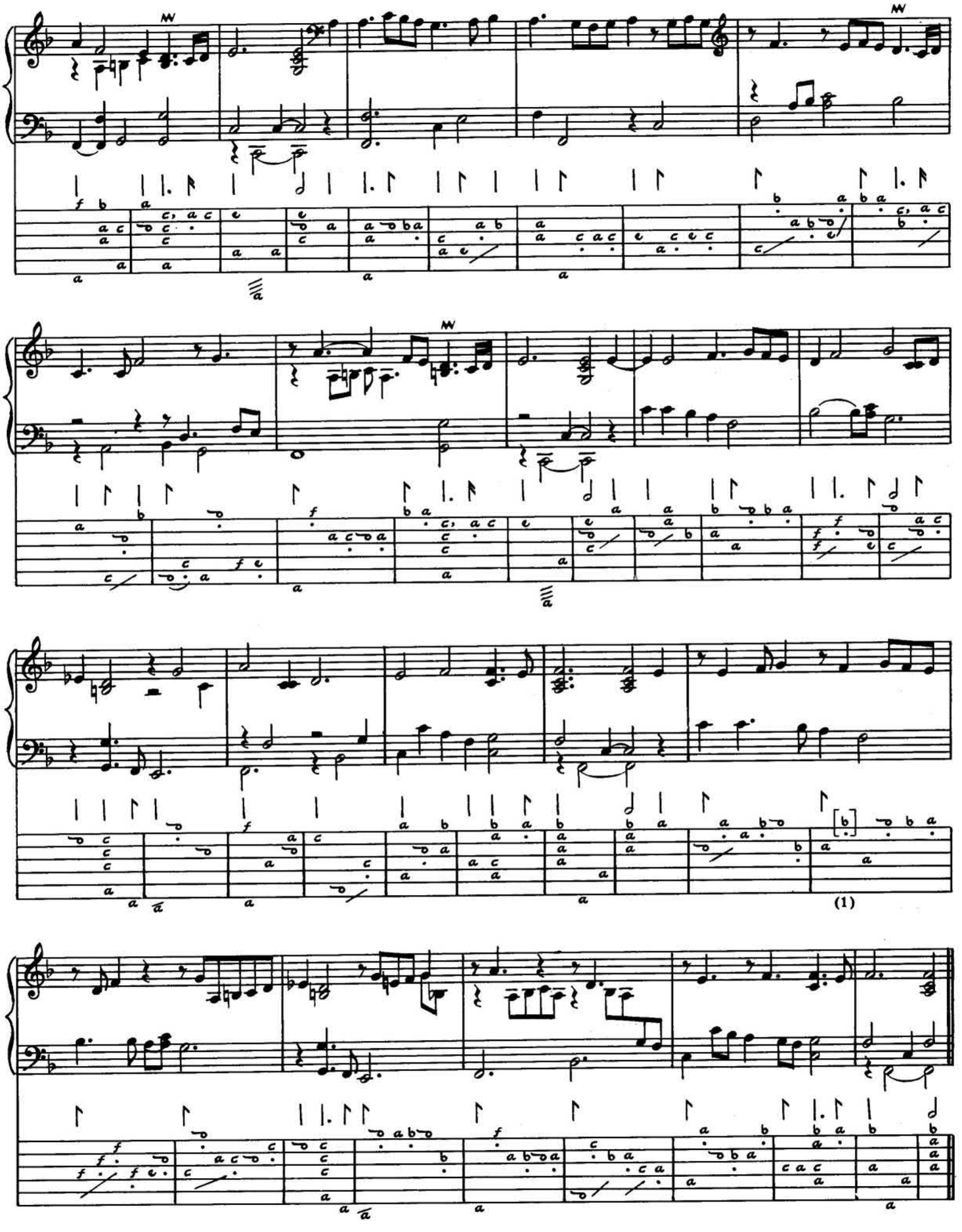




P. Ballard, 1631, p. 4-5

Courante

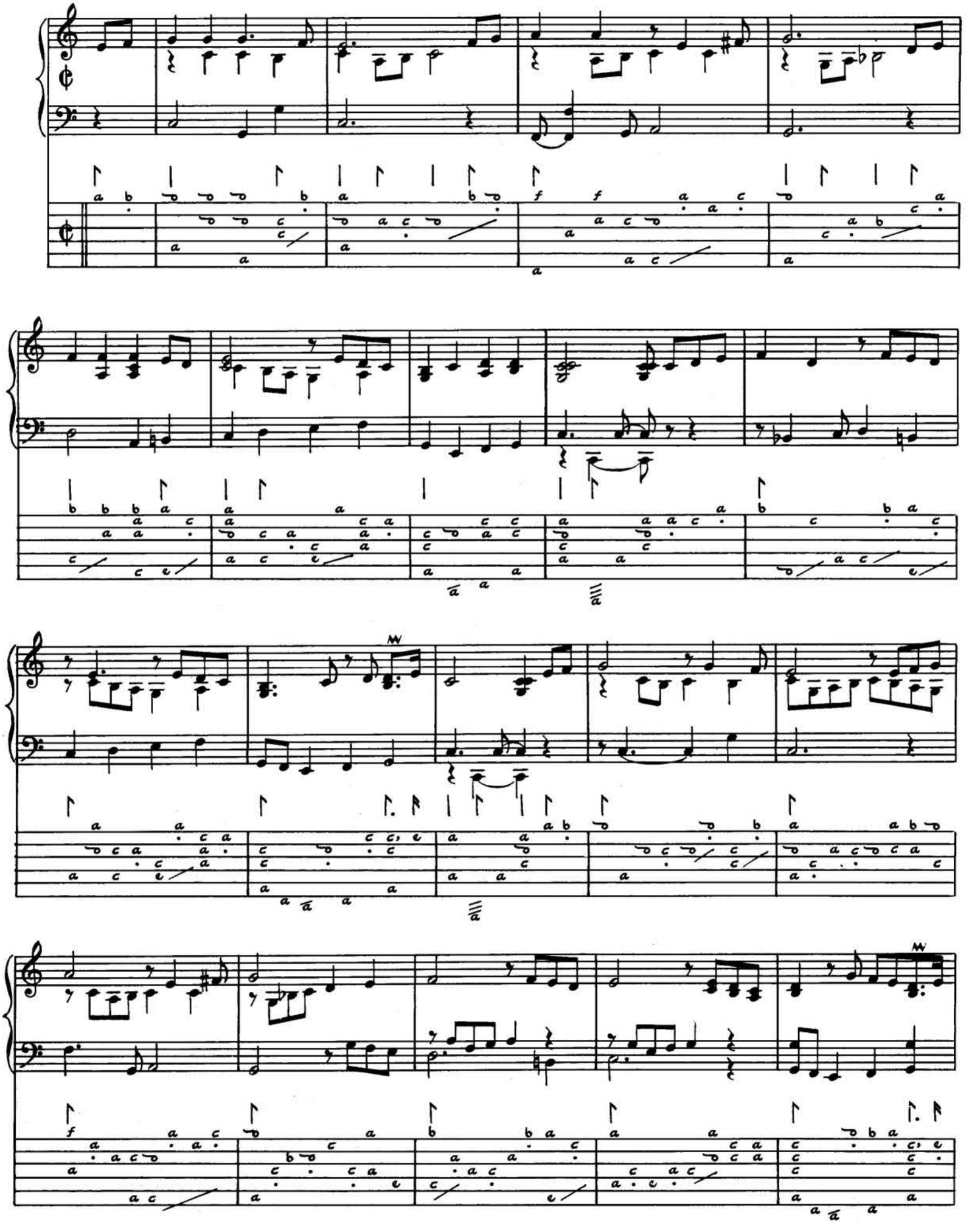


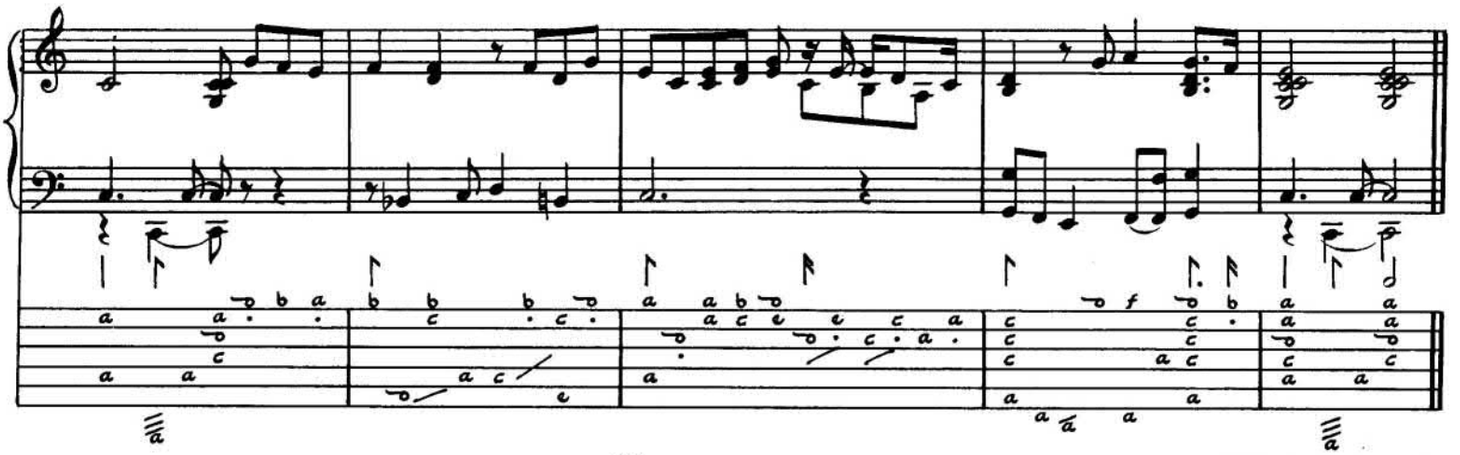


(1) *b* 2me corde dans l'original

P. Ballard, 1631, p. 6-7

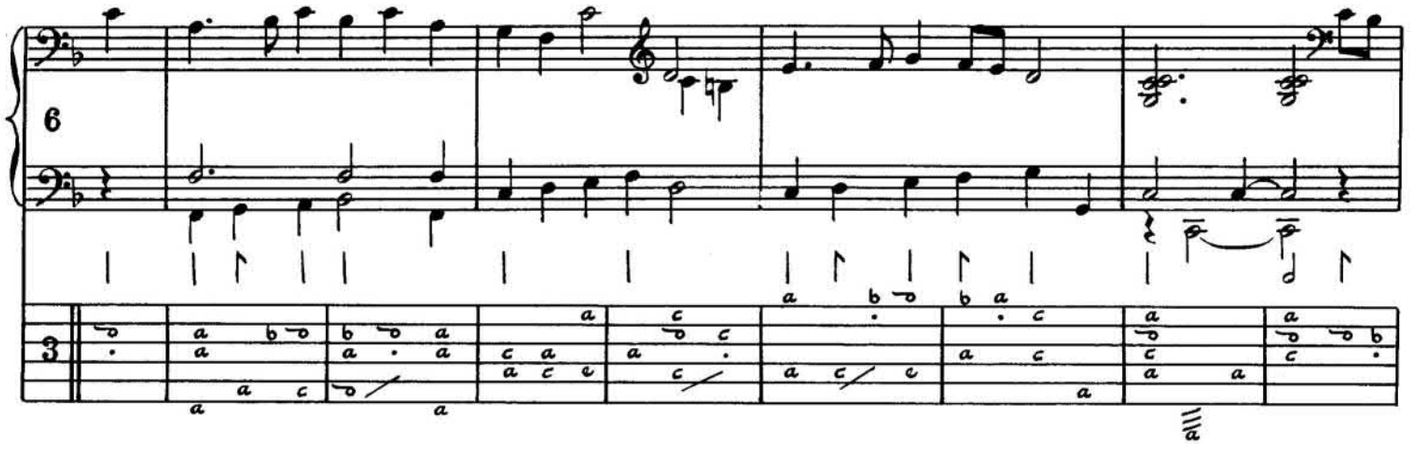
Rocantins

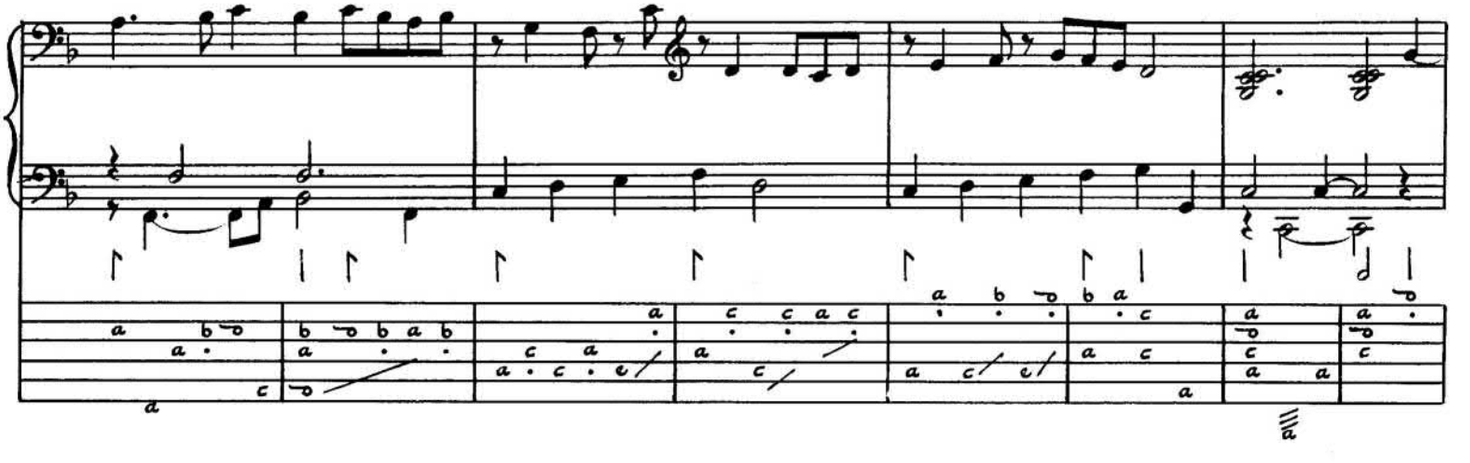


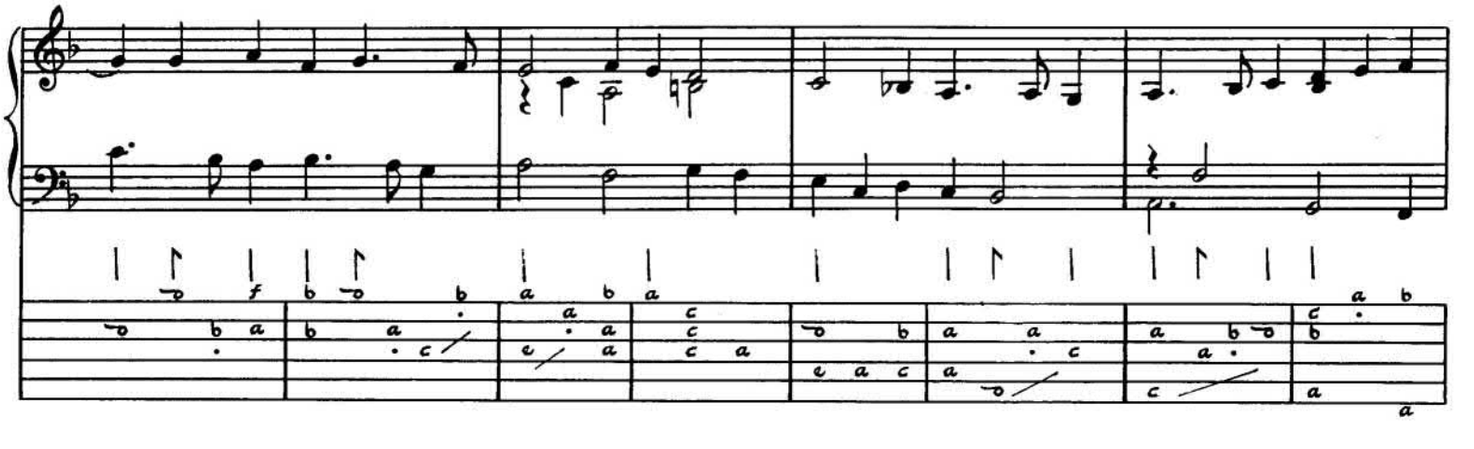


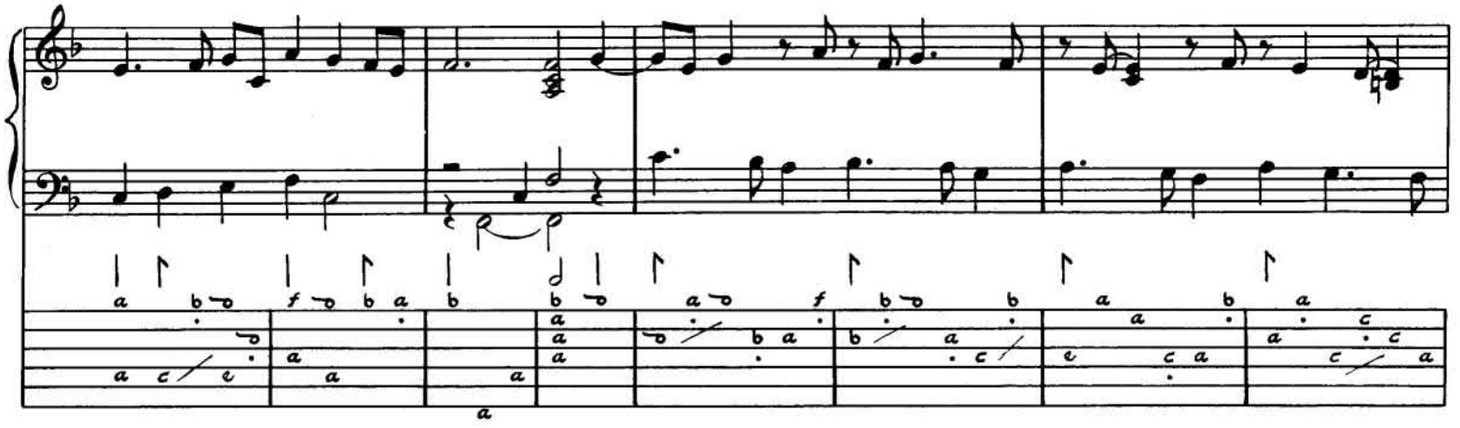
Courante

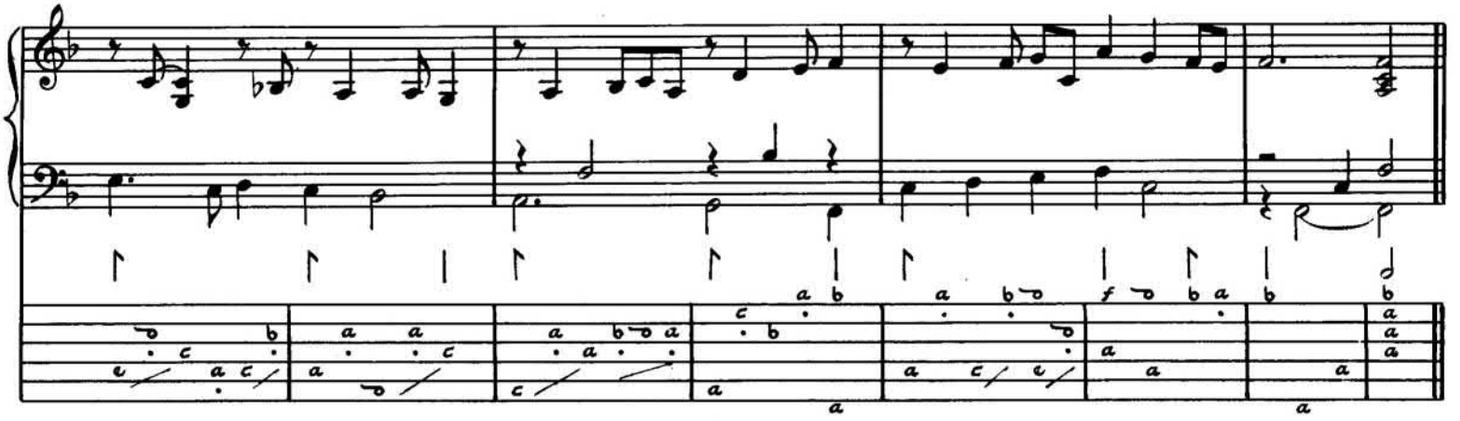
P. Ballard, 1631, p. 8





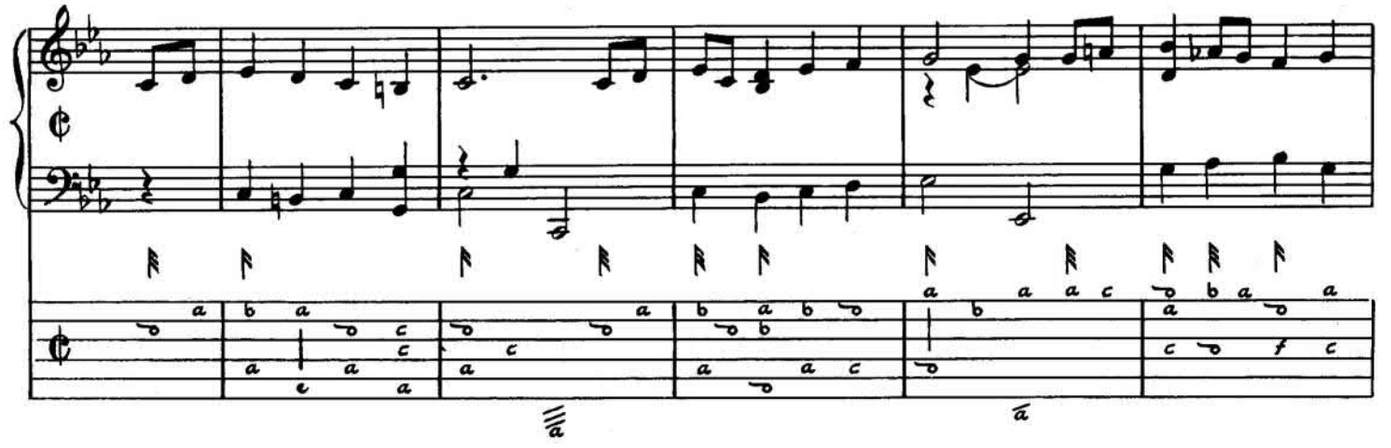


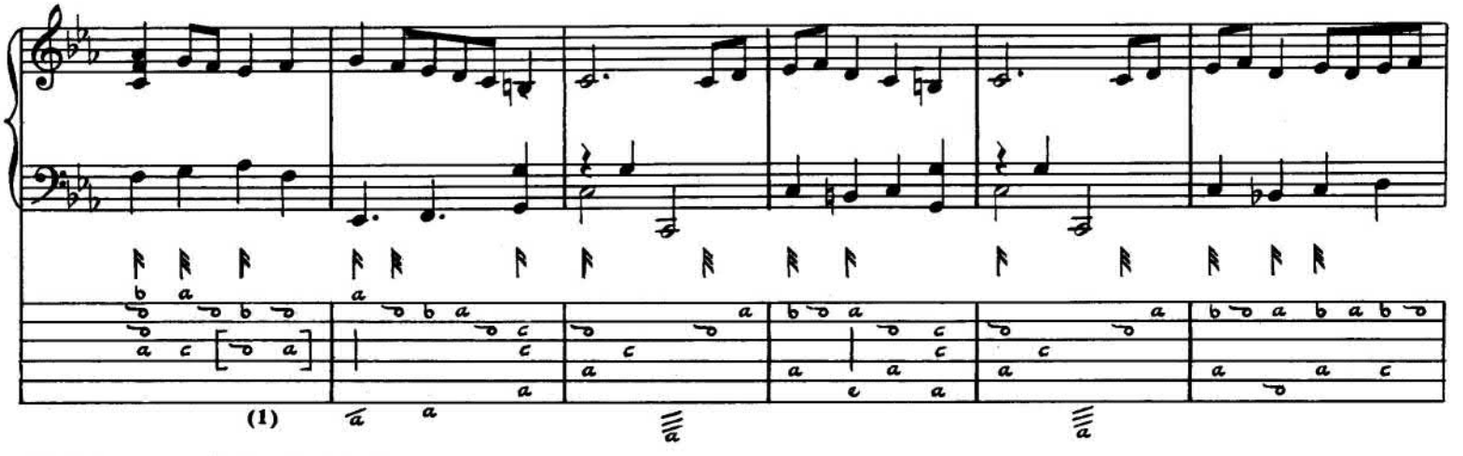




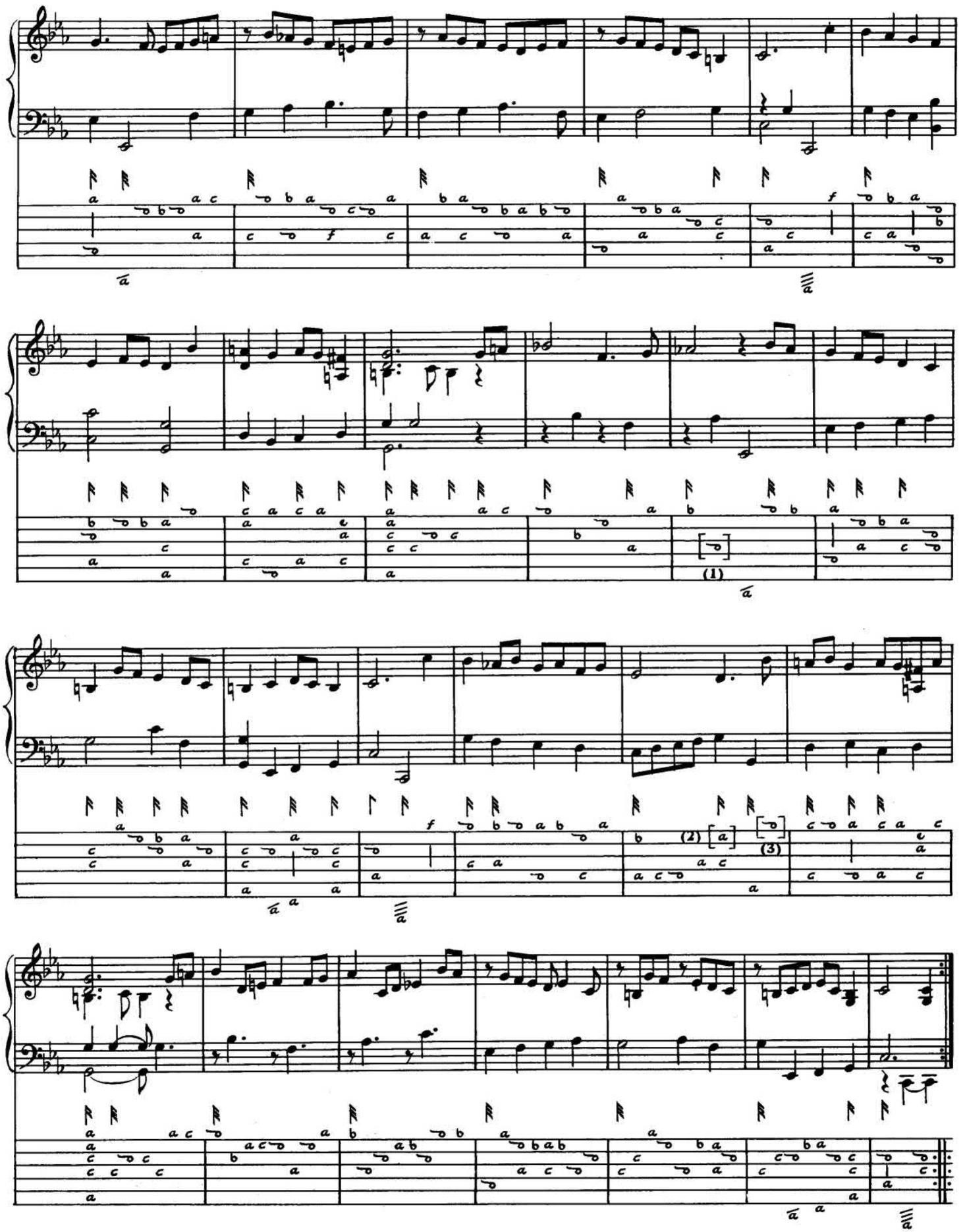
P. Ballard, 1631, p.9

Ballet



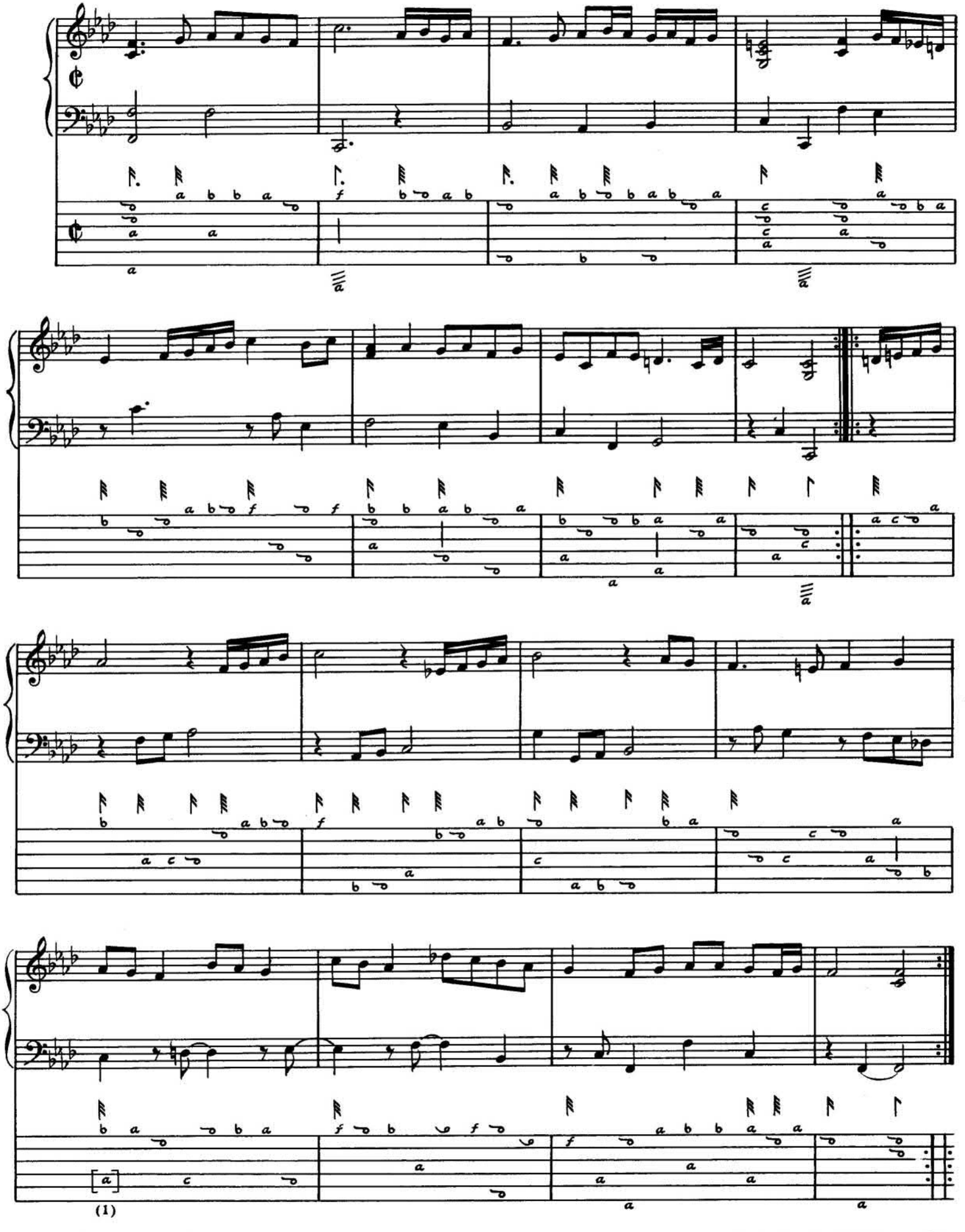


(1) *d* et *a* 3me corde dans l'original



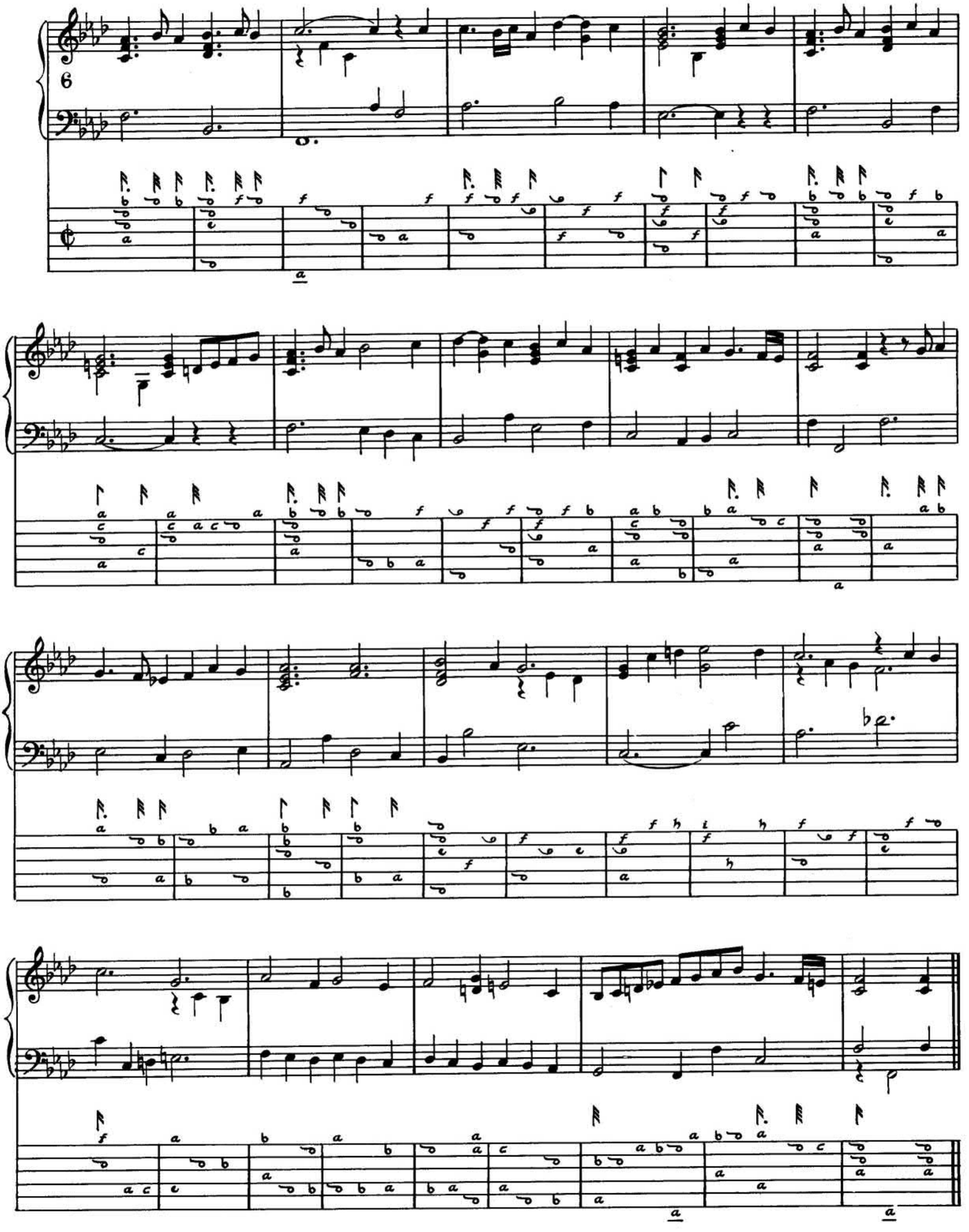
(1) *d* 5me corde dans l'original (2) *a* manque (3) *d* 2me corde

Ballet



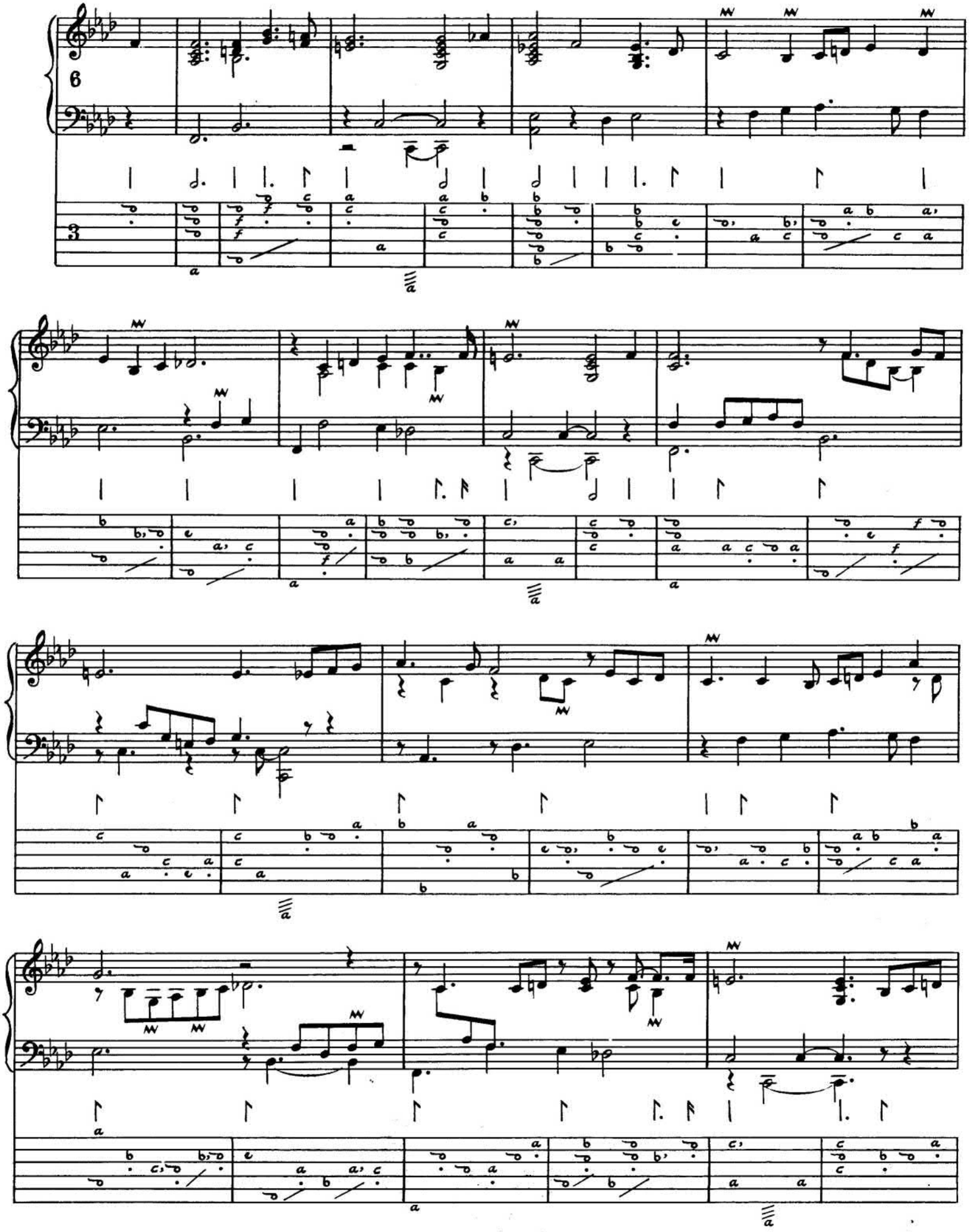
(1) Original: *a* 4me corde

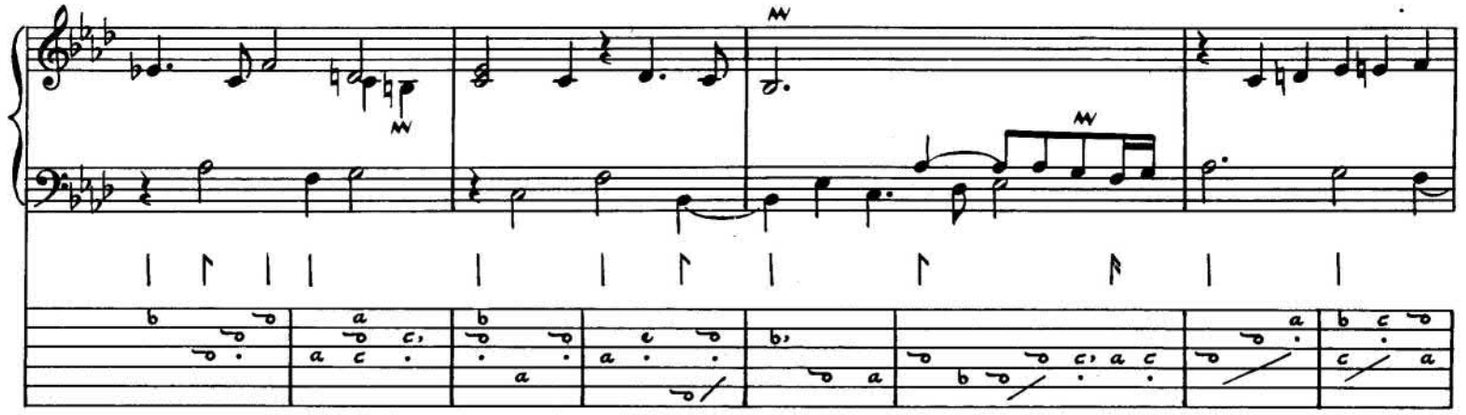
Coranto

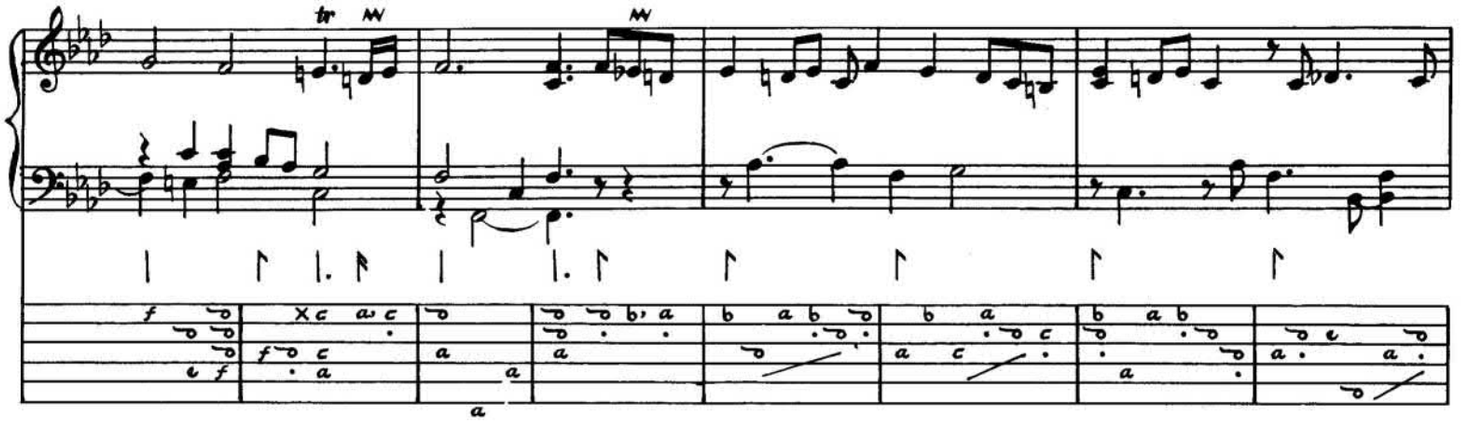


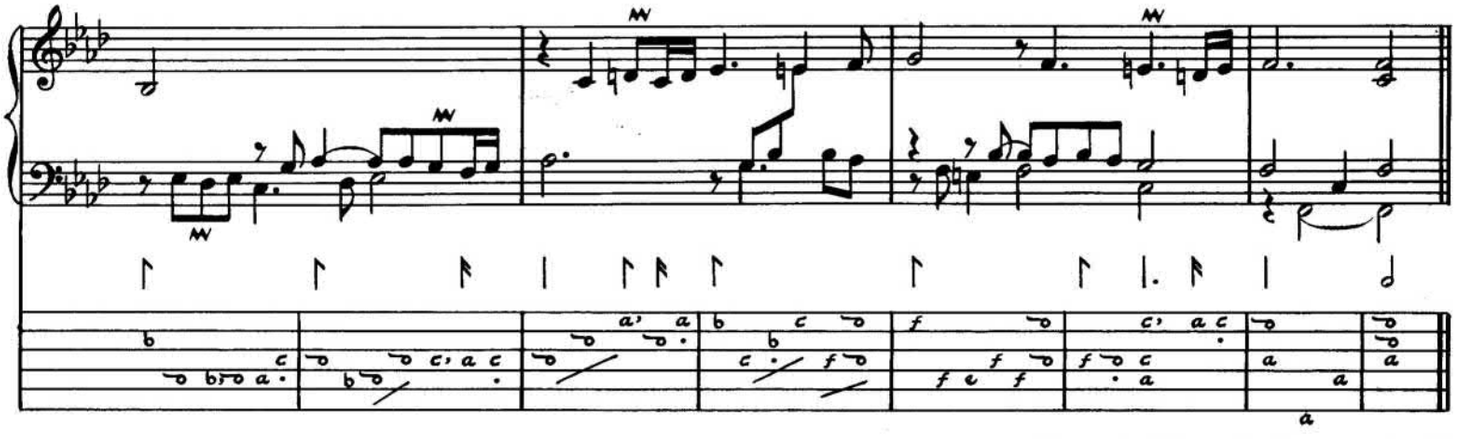
R. Dowland, Varietie of Lute Lessons, p. 62

Courante



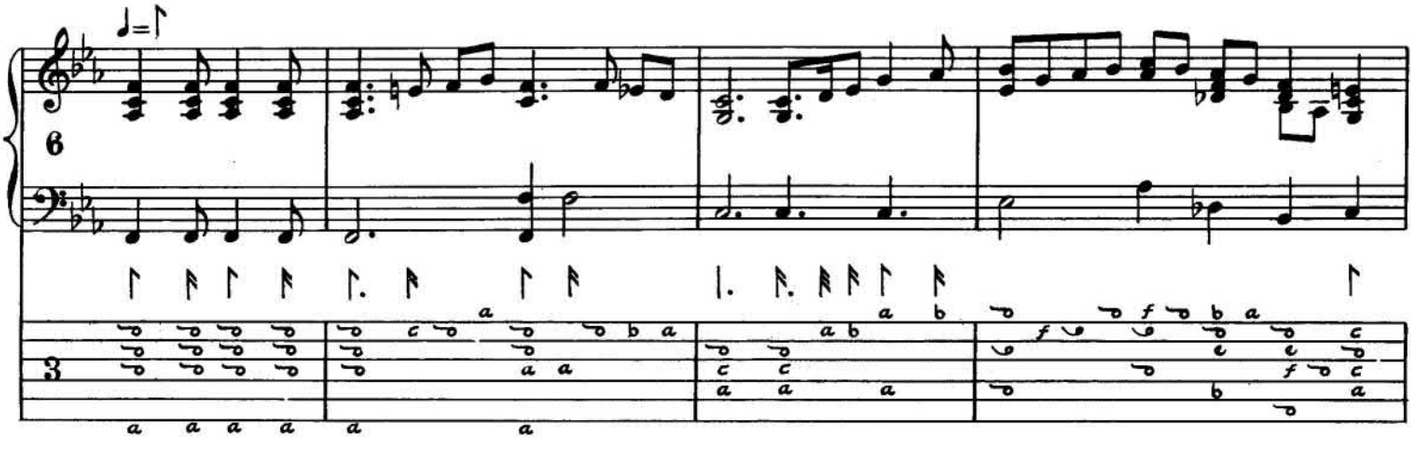


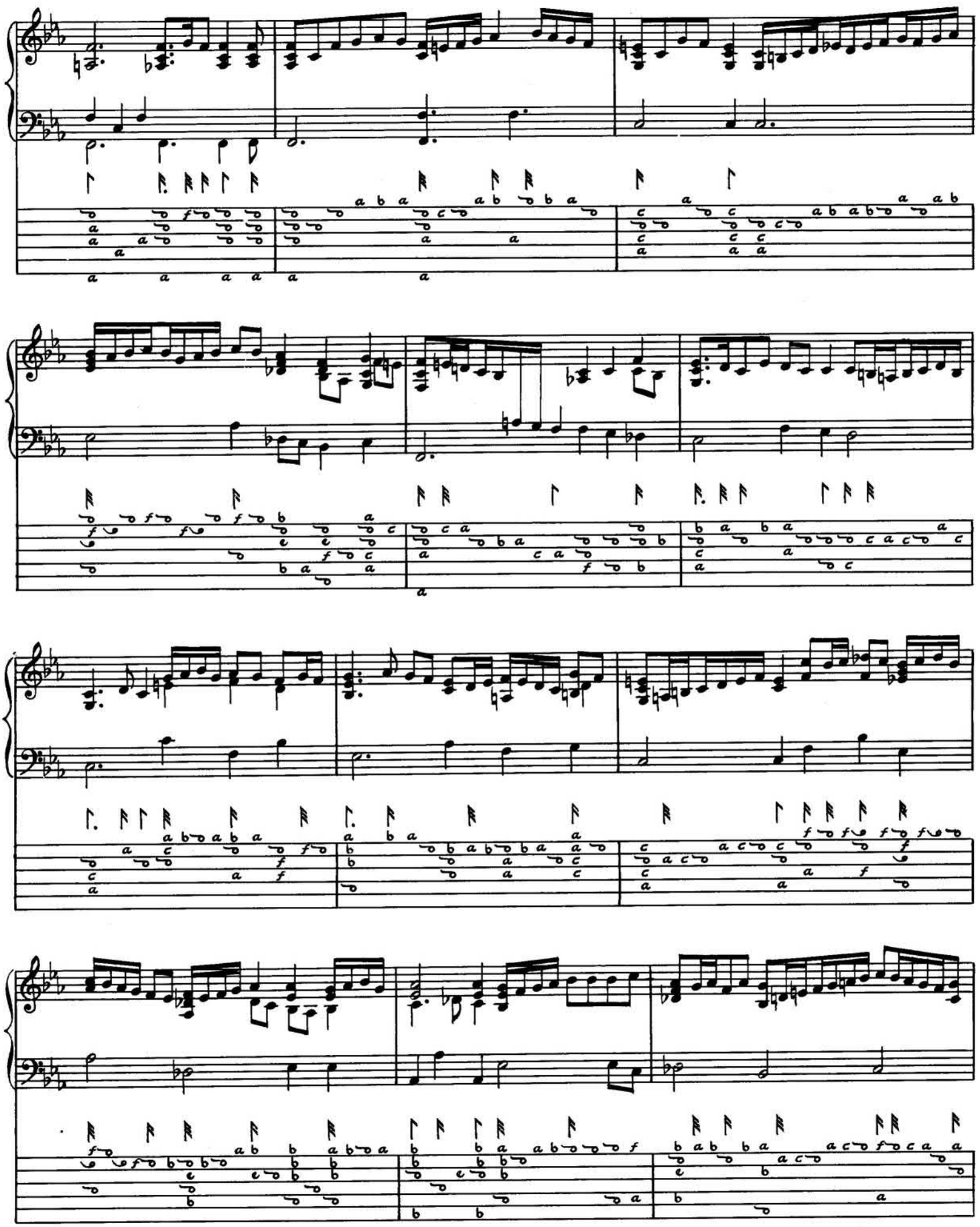


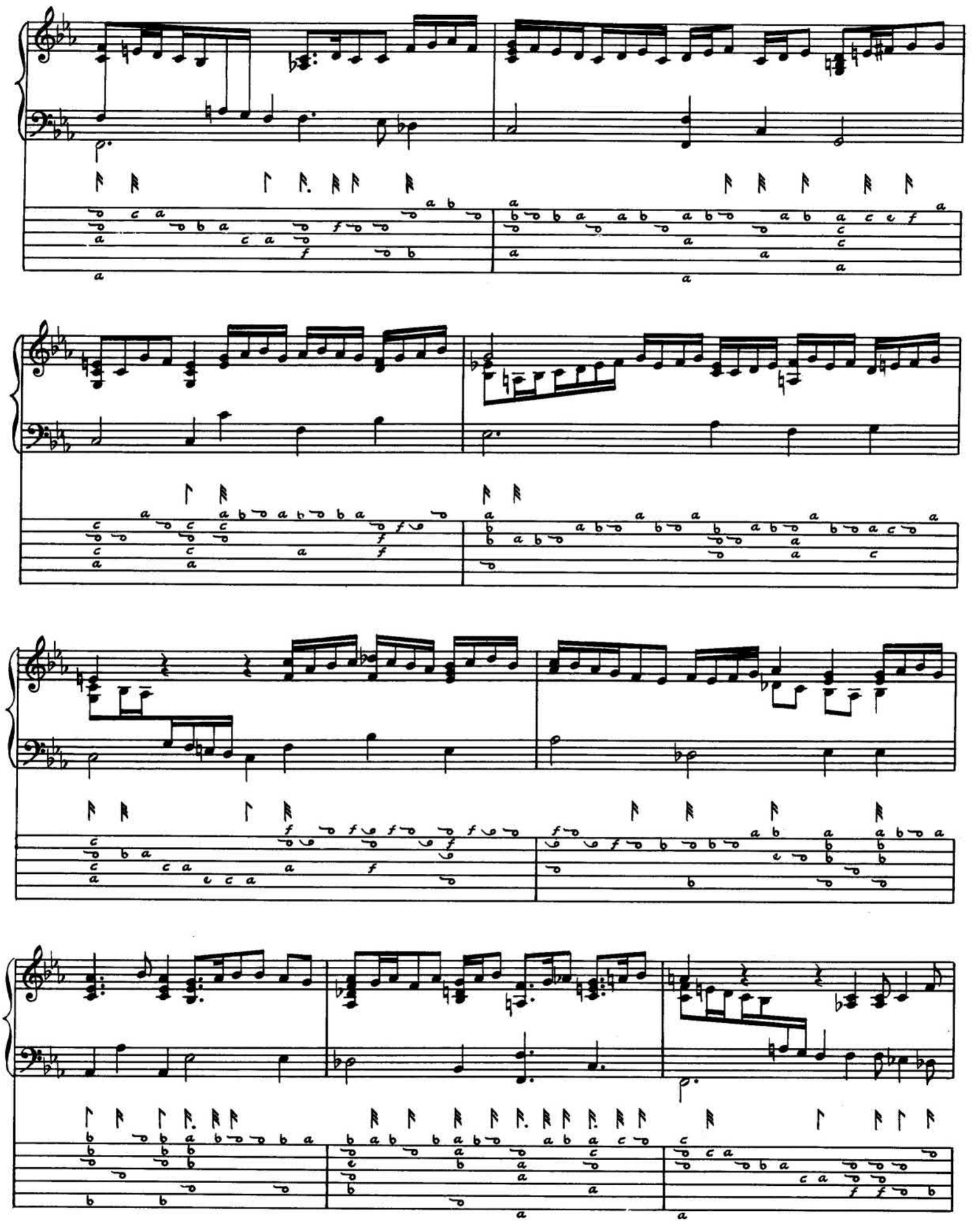


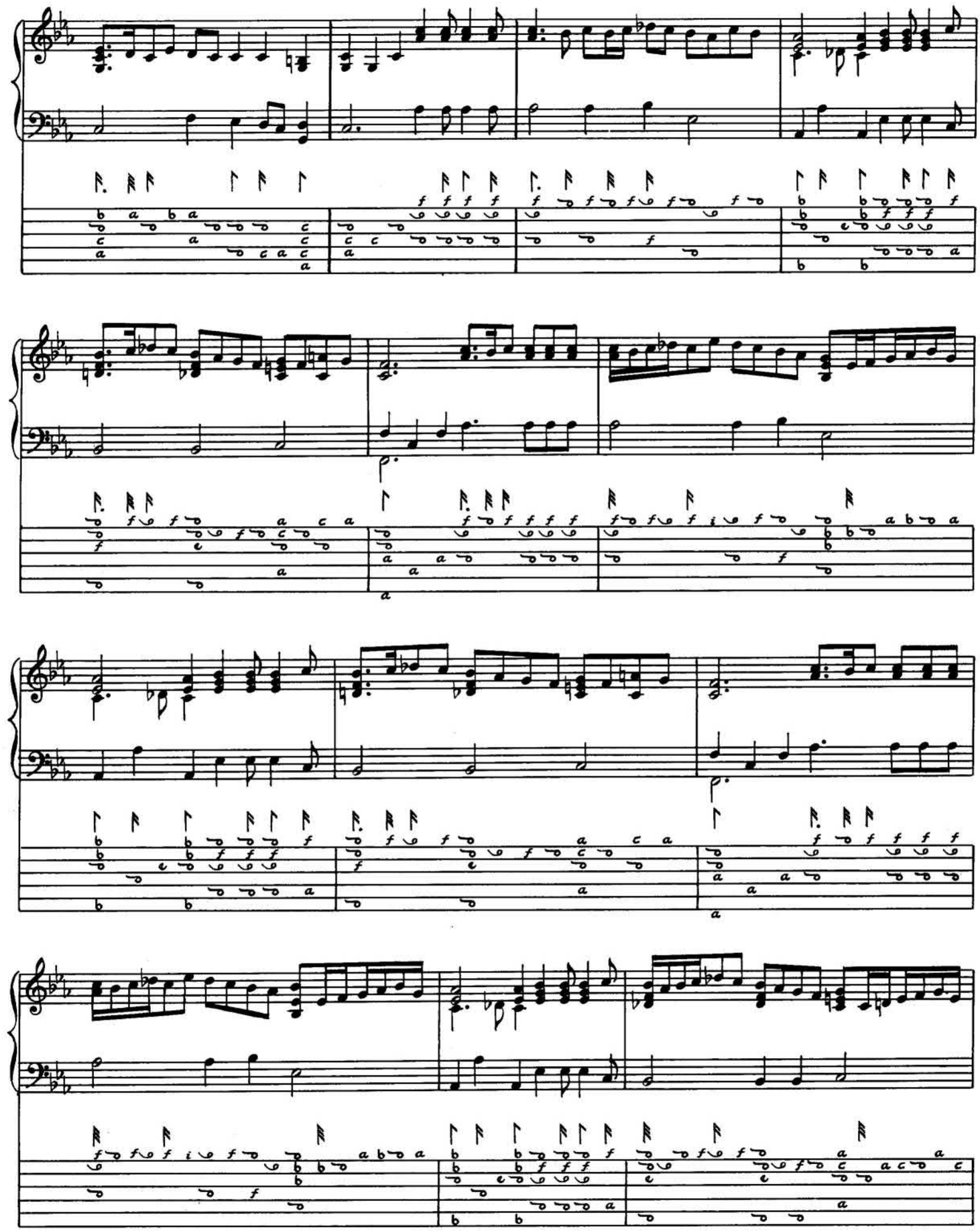
Harmonie Universelle, livre second, p. 86

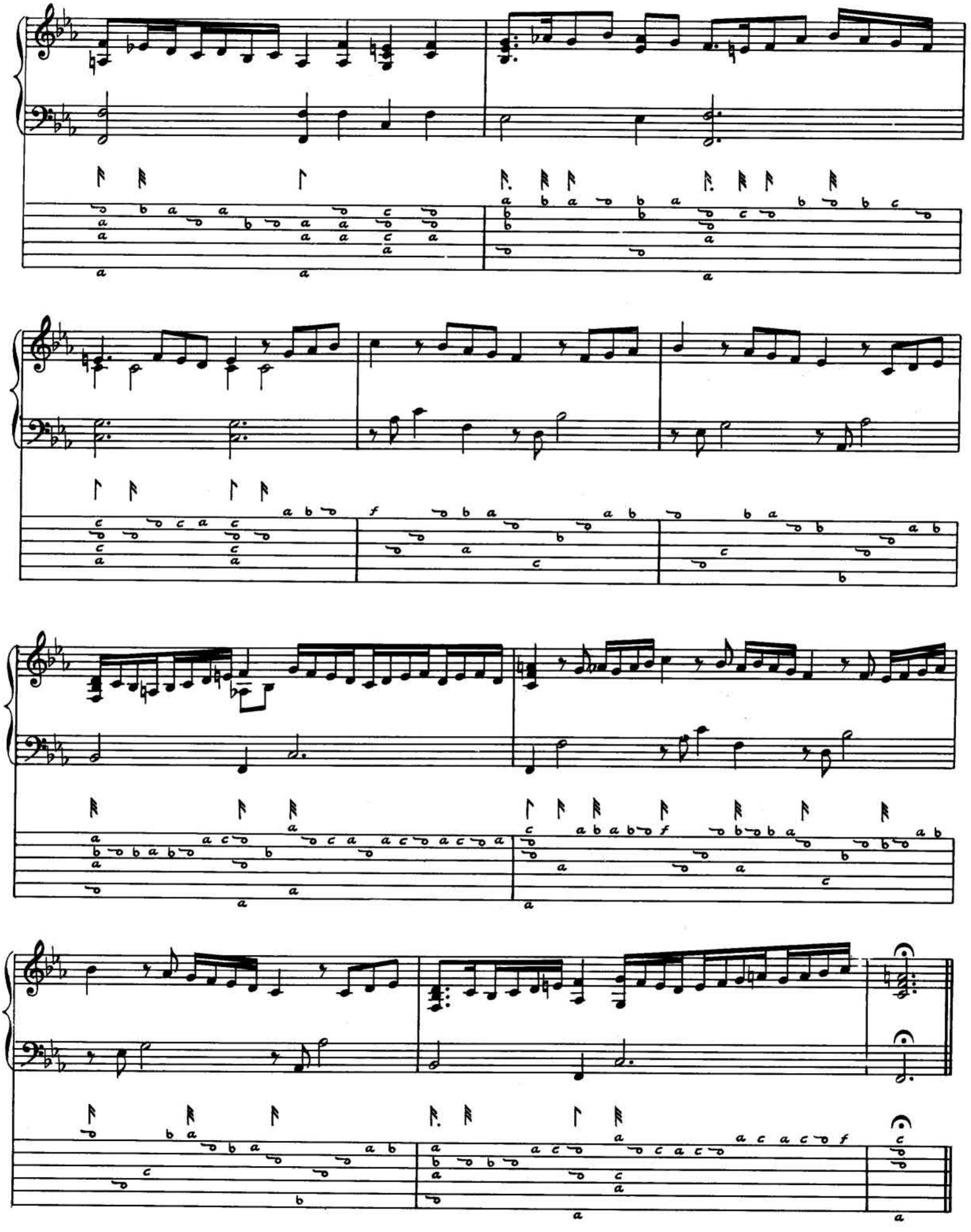
Galliarda









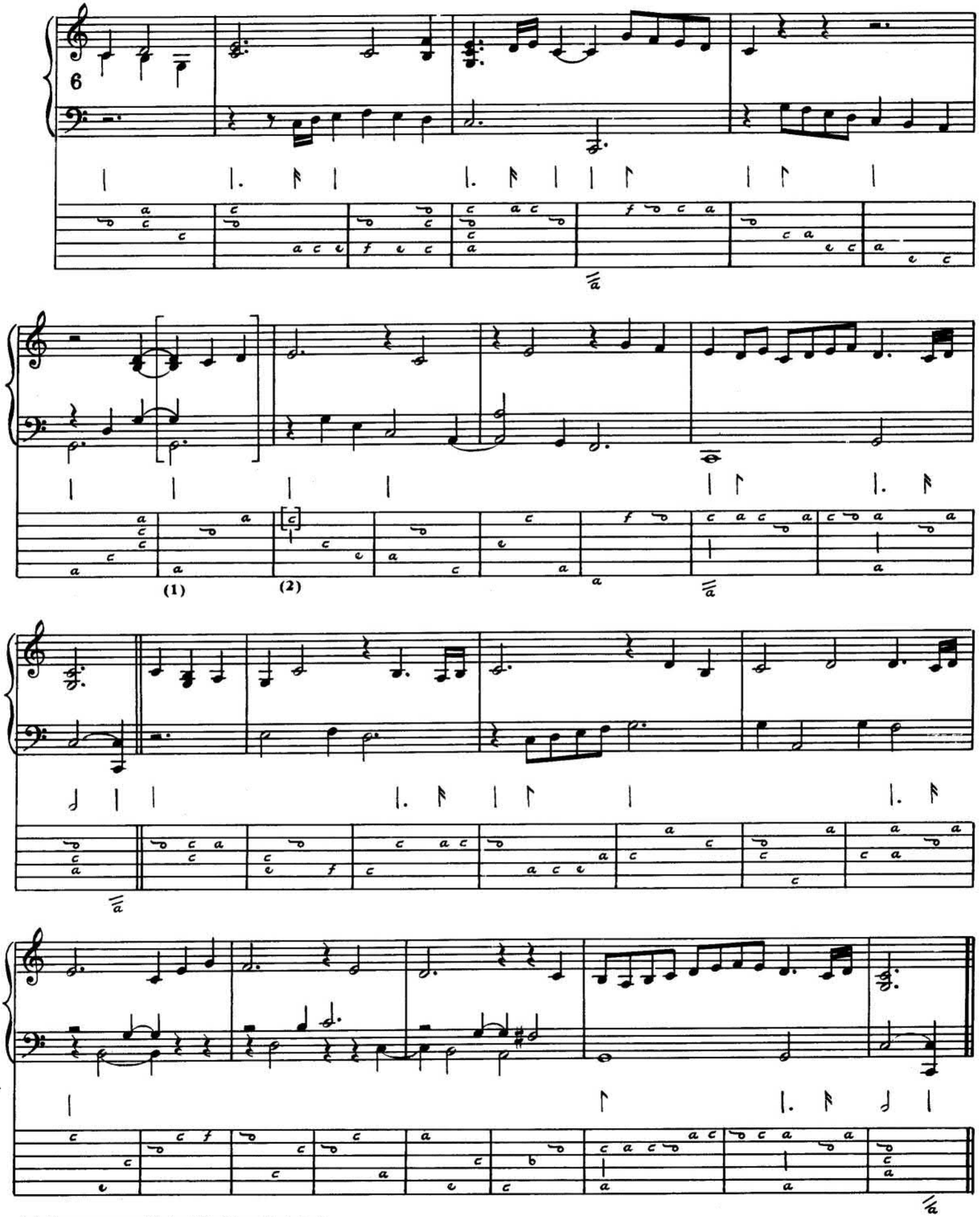


Besard, Thesaurus Harmonicus, livre VI, f° 113'- 114

APPENDICE

Courante

BALLARD



(1) Mesure reconstituée (2) / dans l'original

Lord Herbert of Cherbury's, Lute-book, f° 64'

Louis LEFORT - Graveur, Paris

IMP. LOUIS-JEAN – GAP
Dépôt légal no 214 — 1964

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